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DR. WÜLLNER AGAIN STIRS THE EMOTIONS

First New York Recital This
Season Emphasizes Impression
He Made Last Year

New Yorkers lost no time in manifesting the quality of their appreciation of Dr. Ludwig Wüllner when he appeared on Carnegie Hall stage Saturday afternoon, October 16. The country succeeded pretty well last year in gaining an idea of the nature and significance of Dr. Wüllner's art. He has been the recipient of both extravagant praise and depreciation, a circumstance which usually accompanies one who has something truly unusual to say or makes more than an ordinary appeal in his manner of saying it. Dr. Wüllner does not get far with a program before the audience feels that there is nothing in the heights and depths of life that he has not touched. The depth of his experience, and the depth, therefore, of his sympathy, is perhaps the greatest thing about Dr. Wüllner. Whether he is expressing the suicidal bitterness of a man swallowed up in tragedy or the charm of a lady returned from a ball, he hits the mark equally. In songs depending upon sheer melodic charm his art is not so compelling, although even in these one may be sure that no fine point of interpretation will be missed.

His program on Saturday was as follows:

I.—1. "Meine Lieder, meine Sänge" (W. v. Löwenstein), C. M. v. Weber; 2. "Wer sich der Einsamkeit ergibt" (Goethe); 3. "Wer nie sein Brod mit Tränen ass" (Goethe); 4. "Der Atlas" (Heine), by F. Schubert. II.—1. "Liebesbotschaft" (Reilstab); 2. "Das Lied im Grünen" (Goethe), by F. Schubert; 3. "Kein Haus, keine Heimat" (Halm); 4. "Minnelied" (Höf); 5. "Salamander" (Lemcke), by J. Brahms; 6. "Freisinn" (Goethe); 7. "Aufträge" (L'Egry); 8. "Frühlingsnacht" (Eichendorff), by R. Schumann. III.—1. "Auf einer Wanderung" (Mörcke); 2. "Das Ständchen" (Eichendorff); 3. "Der Feuerreiter" (Mörcke), by Hugo Wolf; 4. "In einer grossen Stadt"; 5. "Der Handkuss"; 6. "Die gelbe Blume Eifersucht" (Lilencron), by Oscar C. Posa. IV.—1. "Totengräberlied" (Höf); 2. "Ein Weib" (Heine), by special request, by Chr. Sinding; 3. "Mich friert" (T. Ambrosius), by W. Berger; 4. "Heimliche Aufforderung" (Mackay); 5. "Cécile" (H. Hart), by special request, by R. Strauss.

By special request, "Das Lied im Grünen" was sung instead of Schubert's "Hoffnung," which was originally announced in Part II.

The indescribably intimate quality of the singer was revealed at once in the Goethe songs of Schubert, and the first taste of the bitterness of life, which Dr. Wüllner knows so well how to express, came with "Der Atlas." "Kein Haus, keine Heimat," as brief as it is intense, came like a lightning flash, which for an instant stunned the audience into silence and then awoke it to stormy applause. The song was repeated.

The emotional leap from such a song, through the quiet bliss of the "Minnelied," and the playful and satirical "Salamander," into the splendid open sky of Schumann's "Freisinn" was indeed an extraordinary artistic feat, all the more that each mood was given with such superb intimacy.

Wolf's songs are tone paintings of the most consummate genius. They are bathed in the bliss and beauty of divine inspiration. It is doubtful if, in sheer sense of beauty, any composer of Wolf's time or since has surpassed or even equalled him. He carries imagination and fancy to the most extraordinary heights without ever seeming to become incomprehensible or precious. Of these imaginings Dr. Wüllner made himself a part, and painted Wolf's pictures over again with astonishing art. These were works which taxed the great powers of his accompanist, Coenraad V. Bos, who rose in response to the showers of applause which were bestowed upon him.

The Posa songs came as a revelation. The first one seemed to indicate that they would suffer after Wolf, but the second and third showed Posa to be the master of qualities quite sufficient to compel admiring attention. These songs are neither marvelous in sheer beauty nor greatly original in their harmony, but they possess, nevertheless, a liveliness of fancy and an ex-



RACHEL FREASE-GREEN AS "SIEGLINDE"

This Highly Talented Ohio Woman Won the Favor of Berlin Critics at Her Recent
Début at the Volks-oper in That City (See Page 4)

traordinary fluency of melodic line which strikes one as something wholly new.

Dr. Wüllner closed the program with songs with which he made a particularly great success last Winter, and these successes were duplicated at Saturday's recital.

Coenraad V. Bos covered himself with glory as an accompanist. Press comments:

What a singularly illuminative and unrivalled skill in interpretative declamation could do for a song whose mere musical investiture would attract little attention under ordinary circumstances was illustrated in Hugo Wolf's "Der Feuerreiter," but this was scarcely more remarkable than the demonstration how inconsequential sensuous beauty of voice may be made to seem when musical skill and elocutionary genius like Dr. Wüllner's meet in such songs as Schumann's "Aufträge" and "Frühlingsnacht."—*New York Tribune*.

The entertainment or course of instruction or demonstration or what not given by Dr. Wüllner continues to exercise a singular charm on impressionable minds, and the applause yesterday sometimes reached a stage almost acclamatory.—*New York Sun*.

Dr. Wüllner was at his best, perhaps, in Sinding's arrangement of Heine's "Ein Weib," in Hugo Wolf's setting of Mörcke's "Auf Einer Wanderung," and in two songs by Richard Strauss. The clearness of his diction and the sincerity of his characterization were as praiseworthy as ever.—*New York American*.

Gustav Mahler Begins Work Here

Gustav Mahler, conductor of the Philharmonic Society, arrived Tuesday by the *Kaiser Wilhelm* from Bremen, and promptly asked President Richard Arnold to call a first rehearsal of the orchestra for Monday morning. He will devote most of his

time in the next half year to the preparation and direction of the Philharmonic concerts, but may conduct a few performances of German music drama at the Metropolitan Opera House. He was accompanied by his new concert-master, Theodore Spiering.

Kaiser Applauds Caruso

BERLIN, Oct. 19.—Signor Caruso scored a triumph to-night at the Royal Opera House in "Carmen," before the Emperor, the Empress, several princes and nearly all the court society and diplomatic set. The rôle of Carmen was sung by Frances Rose, an American girl, who took the place of Emmy Destinn, who was ill. The Kaiser led the applause all through the opera.

Berlin is Caruso mad. Seats are selling at \$50 each.

Fritz Kreisler Arrives for Tour

Among the passengers arriving Tuesday on the *Kaiser Wilhelm* from Bremen was Fritz Kreisler, the violinist, who has returned for a recital tour of the United States, and will open in Carnegie Hall this Saturday afternoon. He was accompanied by Mrs. Kreisler and his pianist, Haddon Squire.

Grand Opera Season for Atlanta

ATLANTA, Oct. 18.—A series of five performances of grand opera by the Metropolitan Opera Company is assured for this city next Spring, the necessary \$40,000 guarantee fund having been raised.

METROPOLITAN CO. TO INVADE PARIS

Managers Announce Season of
Italian Opera Next Spring
at the Chatelet

Paris is to hear the Metropolitan Opera Company in a two-months' season of Italian opera next Spring. This announcement was given out at the Metropolitan Opera House Tuesday. It was stated that the company would appear in the French capital, at the Théâtre du Chatelet. Signor Toscanini will conduct the performances, and although the list of singers who will go has not yet been officially given out, it is easy to surmise that Mmes. Destinn, Farrar and Homer, and Messrs. Caruso, Scotti and Bonci will be among the number. Neither German nor French operas will be given during this season, but if the experiment is a success it will be repeated by the German forces of the Metropolitan the following May.

In the office of the Metropolitan Messrs. Gatti-Casazza and Dippel gave out the following statement:

"Toward the end of last September through the intelligent efforts of Gabriel Astruc, who is at the head of the Société Musicale pour les Grande Auditions de France, a committee of patrons was formed, comprising the most eminent Americans, Italians and Frenchmen residing in Paris, for the purpose of presenting a series of performances of Italian opera at the Théâtre du Chatelet during the months of May and June, 1910, with the principal elements of the Metropolitan Opera Company, its principal artists, chorus, scenery, costumes and accessories. With the formation of the committee of patrons, negotiations with the Metropolitan Opera Company were immediately begun between Mr. Astruc, representing the committee, and Messrs. Gatti-Casazza and Dippel, and were brought to a successful conclusion, with the specific understanding that the Italian season in Paris should be undertaken by the Metropolitan Opera Company as a practical demonstration of the artistic standard of opera at the Metropolitan rather than as a financially speculative scheme.

"The musical direction of the Italian season in Paris will be in the capable hands of Arturo Toscanini, and this fact commands a public acknowledgment of the personal sacrifice Signor Toscanini determined to make for the Metropolitan Opera Company. He had received an offer from the opera at Buenos Ayres of \$40,000 for a season of fourteen weeks, of which \$10,000 in advance was to be placed in his hands. This unprecedented salary was voluntarily renounced by Signor Toscanini in order that he might conduct the Paris season of the American company.

"Messrs. Gatti-Casazza and Dippel will be at the head of the executive committee in Paris. Both the Parisian projectors and the Metropolitan officials feel that the season is so certain of success that they are confident of repeating the season in the months of May and June, 1911, when German operas, sung in German, and possibly French operas sung in French, will be presented as duplicates of the performances of the Metropolitan Opera House."

As Mr. Hammerstein has promised to take Mary Garden and Messrs. Renaud, Dufranne and Dalmorès to Paris next Spring to sing "Salomé" and other operas, the merry opera war which has been going on in New York, Philadelphia and Boston is likely to be continued under another flag.

Gabrilowitsch Doing Well

Ossip Gabrilowitsch, the pianist, who married the daughter of Mark Twain recently, and who was operated upon Monday for appendicitis at the private sanitarium of Clara J. Gordon, No. 117 West Sixty-ninth street, is doing very well, according to statements made at the sanitarium on Wednesday.

LORD BALTIMORE'S TICKET OF ADMISSION



Bernhard Ulrich, the Baltimore impresario, has succeeded in raising \$100,000 to insure a season of twenty weeks of the Metropolitan Opera Company in that city. The Baltimore *Star's* cartoonist shows Lord Baltimore philosophizing over the situation. "It costs a little to get into the circle, but it is worth the money," he says.

BALTIMORE'S OPERA SEASON

Twenty Performances Will Be Given by Metropolitan Forces

BALTIMORE, Oct. 18.—A dispatch to the Baltimore *Sun* in reference to the grand opera season here says: "Bernhard Ulrich, manager of the Lyric, Baltimore, discussed the details of the Baltimore opera season with Andreas Dippel, of the Metropolitan Opera House, New York, and, after considerable effort, was able to arrange the dates so that Baltimore will have ten Wednesday night performances and ten Friday night performances. This will be good news to Baltimoreans, as about the same number of patrons were divided in opinion between the desirability of Wednesday and of Friday performances. The opening performance will be Friday, November 12, and the opera selected is 'Tannhäuser,' with a star cast. The future operas will be left to the selection of the guarantors of the Baltimore opera season. When Manager Ulrich returns to Baltimore this week he will have a repertoire of about thirty operas from which the twenty are to be selected."

An entirely new production of "Tannhäuser" is promised for Baltimore. The advent of a regular season of grand opera in Baltimore will mark an epoch in the city's musical history, and the performances will no doubt be auspicious events, both musically and socially. W. J. R.

Isabel Bouton to Sing in Washington, D. C.

Isabel Bouton, the mezzo-soprano, has been booked by her managers, Grennell & Keuster, for an appearance with the Washington Sängerbund on November 28.

LEADING ARTISTS ON LIST

Peabody Conservatory of Baltimore Announces Season's Concert Program

BALTIMORE, Oct. 18.—The Peabody Conservatory of Music, Harold Randolph, director, announces the following recitals and concerts for this season:

Friday, October 22, Tina Lerner, pianist; Friday, October 29, Fritz Kreisler, violinist; Friday, November 5, Kneisel Quartet; Friday, November 12, Blanche Marchesi, soprano; Friday, November 19, Olga Samaroff, pianist; Friday, November 26, J. C. van Hulsteyn, violinist, and C. Bertram Peacock, baritone; Friday, December 3, Tilly Koenen, contralto; Friday, December 10, Jascha Bron, violinist; Friday, January 7, Ernest Hutcheson, pianist; Friday, January 14, Edwin Grasse, violinist, and Rosine Morris, pianist; Friday, January 21, Emmanuel Wad, pianist; Friday, January 28, Bart Wirtz, cellist, and Paul Wells, pianist; Friday, February 4, Fannie Bloomfield Zeisler, pianist; Friday, February 11, Kneisel Quartet; Friday, February 18, Emilio de Gogorza, baritone; Friday, February 25, Josef Lhévinne, pianist; Friday, March 4, Louis Bachner, pianist; Friday, March 18, Kneisel Quartet. The performances will be given afternoons at four o'clock. W. J. R.

Important Bookings for Janet Spencer

Janet Spencer will give a song recital in Mendelssohn Hall on Thursday afternoon, November 4, and has been engaged by the New York Philharmonic Society for one of its concerts this year.

She has also been engaged as the leading contralto at the Cincinnati May Festival in 1910.

NEW MONTREAL HALL OPENED

Ovide Musin, Mme. Olitzka and Giuseppe Campanari in First Concert

MONTREAL, CAN., Oct. 18.—New Windsor Music Hall, formerly the banquet hall of the Windsor, began its career as a concert auditorium on October 14 with a gala concert by Ovide Musin, violinist; Mme. Rosa Olitzka, contralto, and Giuseppe Campanari, baritone.

Not since the appearance of Caruso in Montreal has such enthusiasm been witnessed in this city. Practically every number evoked an encore, and the audience refused to allow the program to proceed until it had recalled the artists two and three times at each appearance. The enthusiasm of the audience was reflected in the work of the performers, and they rendered their selections in a masterly manner.

The violin solos of Ovide Musin were played with a most finished style and displayed a technical power which evidently recognized no difficulties. His tone was a delight, especially in the cantabile passages, and he performed his numbers with consummate ease. He won his greatest success with the Leonard fantasia on an air by Haydn, though his playing of the Wilhelmj paraphrase of *Walther's* prize song from the "Meistersinger" was a remarkably sustained piece of work.

Mme. Olitzka won a triumph, and fully deserved it, if only because of the charm of her rendition of Liszt's "Loreley." Her opening song, the aria "O Mon Fils," from Meyerbeer's "Prophète," established her at once as a great artist, and she proceeded from one triumph to another. Her wonderful contralto won the audience at once, and she was most enthusiastically received.

Giuseppe Campanari's robust baritone and his dramatic style captured the audience, and in his operatic selections he displayed great vocal resonance and a fine style. His encore, the "Toreador" song, was rendered in his well-known manner, and created much enthusiasm.

A feature of the evening was the accompanying of Mme. Froelich, who also won deserved applause in her solos.

GIVE JOINT RECITAL

Mlle. Gerville-Réache and Leandro Campanari Heard in Binghamton

BINGHAMTON, N. Y., Oct. 15.—A concert recital was given here last evening by Mlle. Jeanne Gerville-Réache, contralto, and Leandro Campanari, violinist, under the management of George M. Robinson, of No. 1 Madison avenue, New York. The program, each number of which was received with expressions of eager enjoyment, follows:

Sonata, "The Devil's Trill," Tartini, Mr. Campanari; songs (a) "J'ai Perdu Mon Euridyce," Gluck, (b) "Mon Cœur S'Ouvre à Ta Voix," Saint Saëns, Mlle. Gerville-Réache; Romance Andalusien, Sarasate and Spanish Dance, Mr. Campanari; songs, with violin obligato, (a) "Elegie," Massenet, (b) "Chant Hindu," Benberg, Mlle. Gerville-Réache and Mr. Campanari; "Ave Maria," Schubert-Wilhemj, and "La Ronde des Lutins," Bazzini, Mr. Campanari; songs, (a) "Printemps qui Commence," Saint-Saëns, (b) "Stride la Vampa," Verdi, Mlle. Gerville-Réache.

Mascagni May Not Write Miss Abbott's New Opera

As announced last week, it is expected that Bessie Abbott, former Metropolitan Opera House prima donna, will accomplish her transition to light opera this season through the medium of an opera by Pietro Mascagni. It is not definitely decided, however, that the composer of "Cavalleria" will write the opera for her, but Ralph Edmunds, former press representative of the Metropolitan, has gone to Europe in the hope of persuading him to do so.

N. Y. RECITAL SHOWS HAMLIN AT HIS BEST

Modern Songs Predominate in Program Given by Popular American Tenor

George Hamlin, tenor, gave a song recital in Carnegie Hall, New York, Sunday afternoon, October 17. The program was as follows:

I.—"Deh più a me non v'ascondete," Buonocini; "Rendi il sereno al ciglio" from "Sosarme," Handel; "Ein fröhlich Gesang," Old German; II.—"Der Musensohn," "Dass sie hier gewesen" and "Der Wanderer an den Mond," Schubert; "Provencalisches Lied," Schumann; III.—"O komm' im Traum" and "Jugendstück," Liszt; "Jägerlied" and "Er ist's," Hugo Wolf; IV.—"Fair House of Joy" and "Weep You No More" (from seven Elizabethan lyrics) and "O Mistress Mine" and "Blow, Blow, Thou Winter Wind" (from three Shakespeare songs) by Roger Quilter; V.—"Hymn to the Night" (written for and dedicated to Mr. Hamlin), Campbell-Tipton; "In Moonlight," Elgar; "Flower Rain" (by request) Schneider; "The Last Taschastus" (written for and dedicated to Mr. Hamlin), Carl Busch.

Mr. Hamlin is welcomed everywhere as a singer of intelligence and of fine insight. One of the first to familiarize Americans broadly with the songs of Richard Strauss, he has for a number of years been a significant pioneer in the field of modern songs. His natural power of lyrical appeal is reinforced by a very obvious and sincere study of the songs which he sings. If dramatic impressiveness is not his stronghold, it is to his credit that he does not strain at it. His manner is, however, manly and robust. He keeps to the efficient resource of his own natural powers, enhancing them by every means within the range of his art.

Mr. Hamlin is sometimes disappointing in his higher notes, but his voice, in the main, has genuine musical quality, and is capable of expressive shading.

His program showed a laudable readiness to introduce the public to new works and to lesser known works of the older writers. The songs of Schubert which he sang are seldom or never heard. In these songs Mr. Hamlin exhibited a delicacy and subtlety of interpretation and coloring apt to be lost upon a large audience in a large hall.

Schumann's "Provencalisches Lied" brought forth an extra meed of applause. The singer rose on the wings of Wolf's genius and was obliged to repeat "Er Ist's." The English songs were much enjoyed and gave Mr. Hamlin the opportunity to set an example to the many offenders who seem to revel in slovenly English diction. The audience was warmly enthusiastic.

Mr. Franz Muhlbauer played excellent accompaniments. Press comments:

Mr. Hamlin at any rate sings with fine feeling, with chaste sentiment, with intelligence, and with musical judgment. His delivery of head tones is skilful and his use of tone color in its proper office of expression shows artistic instinct as well as thought. Such a singer imparts variety to his delivery, and his recitals can never fall into monotony.—N. Y. Sun.

Lovers of artistic songs and artistic singing always hail the announcement of a recital by Mr. George Hamlin with delight. It is a guarantee of a serious program, and honest and high endeavor.—N. Y. Tribune.

A large audience, which applauded the tenor and insisted upon hearing many of his songs over again, found especial pleasure in the more modern music.—N. Y. Herald.

John Beach's Piano Recital

BOSTON, Oct. 18.—John Beach, the pianist and composer, has completed arrangements to give a recital in Steinert Hall Saturday afternoon, November 6. His program will include among other pieces compositions by Schumann, Brahms, Chopin, Faure, Moret, Scriabine and Albeniz. Among Mr. Beach's early engagements this Fall is one at Manchester, Mass., October 19.

D. L. L.

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A NEW EXPONENT OF THE DANCE AS AN INTERPRETATION OF MODERN MUSIC

Miss Michael Elliot Displays the Entire Range of Human Emotions in Her Motion Revelations of Works of Max Bruch, Grieg, Wagner, Beethoven and Chopin

The art world is waking up rapidly to the fact that it is now well launched upon the Renaissance of the dance. The art of expressive dance has been recovered out of the dim past and made a living, joyous thing in the present. The forms of the new art are rapidly crystallizing, and its general nature is coming to be broadly understood. Those who have hitherto associated the dance with the ballet and the vaudeville are realizing now that it has been reclaimed to its long-lost and high estate as a medium for the expression not only of ideal beauty and grace, but of the whole range of human emotions, from the most fleeting to the most profound. The new-old art is making such rapid strides that another year or two will place the dance where it stood with the Greeks—among the highest of the arts.

A new representative of this art has arisen whose attainments give every evidence that she is destined for exceptionally great accomplishment and name. This is Miss Michael Elliot, an American. On Tuesday, October 12, Miss Elliot gave a matinee of interpretative dances at the Berkeley Theater. The music was provided by a special orchestra selected from the forces of the Metropolitan Opera House, and conducted by Arthur Bergh.

Miss Elliot first presented "A Day in Ancient Greece," with the Nausicaa music from the cantata of "Odysseus," by Max Bruch. The motif of this dance is distinctly Greek, and provides opportunities for poses, motions and dances such as actually occurred at religious festivals—the processional of pipe and harp and cymbals, the twining of garlands and the ball game. The Greek quality was made very evident by Miss Elliot, who brought into vivid life gestures and attitudes which one finds in such abundance on the vases and urns of Greece.

While the new art of dance comes directly from Greece, and will undoubtedly devote itself in some measure to the depicting of Greek subjects, it is quite likely that at its highest and most expressive point it will abandon the purely classic idea and base itself on the interpretation of modern ideas and modern music. The Greek dance of Miss Elliot, therefore, may be taken rather as a point of departure than as a final achievement. It was, however, carried



Miss Michael Elliot, Shown in Her Interpretation of "Siegfried's Death March," from "Götterdämmerung"

out with true grace, dignity, joyousness, and an evidently conscious command of the expressive resources of motion.

Miss Elliot then danced, in the same pale green costume, the well-known "But-

terfly" of Grieg, the orchestral score for which was made by Mr. Bergh. This was an exquisite interpretation of the intent of the music. Any one who has watched the various motions and actions of a but-

Bodily Grace and Tragic Poses Offer Striking Means of Depicting Poetic and Dramatic Phases of Musical Masterpieces—Placing the Dance Among Highest of Arts

terfly in flight and at rest would appreciate the subtle way in which they were suggested by Miss Elliot.

The A Minor Waltz of Chopin, grave, wistful and mystic, called for an interpretation of greater depth. Miss Elliot's receptivity to music in all its qualities, from the most subtle to the most obvious, is unquestionably very great. One could not but feel an extraordinary concord between each point of the music and the dancer's interpretation of it; in fact, the dance came almost as an explanation of the music. In this and the Nocturne the dancer wore a longer gown or drapery of pink, with garlands of convolvulus. The orchestral score of the waltz was also made by Mr. Bergh.

The Nocturne in E Flat, by Chopin, while in the main more quiet, afforded opportunity for moments of more rapturous expression, in the interpretation of which Miss Elliot was particularly convincing and felicitous.

It was, however, in the difficult and forbidding task of presenting a dance to "Siegfried's Death March," from the "Götterdämmerung," that Miss Elliot rose to her proper stature. The "Death March" presents, in a concentrated form, a suggestion of most of the episodes in the life of Siegfried, fate and tragedy dominating. In the expression of the deepest and most exalted emotions of life Miss Elliot proved to be a veritable revelation. It would seem that at no previous time had the new art of expressive dance achieved such a revelation of the profoundest heights and depths of emotion as in Miss Elliot's interpretation of this scene.

Draped in rich purple, she conveyed in an overwhelmingly impressive manner to the audience the ideas and emotions within the music, sometimes suggesting in motion such objective ideas as the sword of Siegfried, and again sweeping the spectator into the presence of heroic despair and fate. In look as in gesture the dancer reflected intimately the nature of the idea.

With such a powerful artistic medium at her command this new dancer can scarcely fail to make an impression upon the art world of to-day.

Miss Elliot closed with a frolic, the music being the "Scherzo," from the "First Symphony" of Beethoven. With vine leaves in her hair and dressed in the purple of the previous dance, she interpreted in a joyous and somewhat grotesque manner, this dance, making an excellent foil to the seriousness of the "Death March," which had held the audience spellbound. A. F.

TERNINA BEGINS HER WORK AT INSTITUTE

Famous Singer Starts Teaching at Damrosch School Shortly After Her Arrival

One of the most valuable additions made this season to the faculty of the Institute of Musical Art is Mme. Milka Ternina, who returns to this country after several years' absence, to identify herself with the vocal department of Frank Damrosch's school. It was at the urgent request of the director that she left her home in Germany in order to make it possible for singers of talent to enjoy the benefits of the highest training without incurring the expenses and tribulations of a European sojourn.

Mme. Ternina arrived on Saturday morning after a tempestuous crossing, but at two o'clock in the afternoon was already actively preparing to assume her duties,

devoting three hours to hearing thirty of the competitors for the four free scholarships offered to the institute by some of the directors of the Metropolitan Opera House when they learned that this artist had associated herself with it.

Mme. Ternina has expressed the keenest pleasure over the vocal material already presented to her, and is fully confident of being able to develop a number of singers of considerable talent. The four successful competitors for the scholarships are Mrs. Robert Hosea, Etelka Gerster Liddle, Virginia Root and Edna Showalter. In addition to these, Mme. Ternina will teach only about eight others, thus having a class of no more than a dozen in all. She will, however, concern herself with not only the most advanced pupils, for, being desirous of placing herself in touch with all grades, she has selected a number of students whose knowledge of the fundamentals of voice production is by no means complete.

Dr. Damrosch expressed himself as highly elated over the splendid prospects opened to American students by his acquisition of Mme. Ternina, whose interpretations of such rôles as *Kundry* and *Tosca* have so often delighted habitués of the Metropolitan Opera House.

IT'S A LOSING GAME, SAYS HAMMERSTEIN

Educational Opera Season Will Not Be Repeated at the Manhattan

There'll be no more seasons of educational opera at the Manhattan Opera House if Oscar Hammerstein knows it.

"If I had a sufficient subscription assured me," says the impresario, "I would again try to give \$5 opera for \$2, but without that assurance I shall never again make any such effort. I saw after the first rush that there was no possible chance for profit.

"I can content myself with only one result of the season. I think these performances have served to increase the number of operagoers, and I shall draw some advantage from that increase. There is no financial reward in cheap opera because nobody wants it. Opera is a luxury for which

the public seems to prefer to pay high prices."

Mr. Hammerstein will close his educational season one week earlier than he expected in order to give his singers time to rehearse and allow the theater to be freshened up for the regular season. Mmes. D'Alvarez, Marguerita Sylva, Alice Baron and others will be added to the regular company, and there will be no tour of the educational company as had been planned.

Paderewski in England

Paderewski is to make a tour of Great Britain next month, playing about twenty times in the principal provincial cities. This will be his only concert tour until next Spring, when he will give some concerts in London. He expects to spend the Winter at his country home at Morges, near Lausanne, in Switzerland. It is said now that his opera, "Manru," is to be produced at the Opéra Comique in January.

"Salomé" at Paris Opéra

PARIS, Oct. 16.—The opera, "Salomé," will be presented at the Paris Opéra next May by arrangement with Herr Fürstner, the publisher for Richard Strauss. Mary Garden will be heard in the title rôle.



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CECIL JAMES, NOTED TENOR, PASSES AWAY

Operation for Appendicitis Results in Death After Four Days' Illness

Cecil James, one of the most prominent of American concert tenors, who in the past few years had sung throughout the country in oratorio, concert and recital, died on Tuesday morning at the Roosevelt Hospital, in New York, after an operation for acute appendicitis. He had been ill only since last Friday, and his death came as a great shock to many who knew him. Mr. James leaves a widow and a daughter four years old. The funeral services were held Wednesday at three o'clock, at No. 62 West One Hundred and Second street.

Mr. James was born thirty-two years ago in Springfield, Ia. At an early age he went to Chicago, where he studied music and appeared in light opera. On coming to New York he became prominently identified with the city's musical activity, and was engaged as tenor soloist at Calvary Methodist Church, and later at All Souls' Universalist Church, at Twenty-seventh street and



THE LATE CECIL JAMES

Fourth avenue. Mr. James made his first concert appearances in New York under the management of Walter R. Anderson, but this season had been under the management of Haensel & Jones. He had been engaged for a six weeks' Spring tour with the Minneapolis Symphony Orchestra.

ANOTHER AMERICAN SCORES IN GERMANY

Mrs. Rachel Frease-Green Makes Successful Operatic Début in Berlin

BERLIN, GERMANY, Oct. 10.—Mrs. Rachel Frease-Green, the American soprano, followed up her remarkable success at Covent Garden last January when she made her operatic début as *Sieglinde*, with an even greater success last week at her Berlin début as *Violetta*, in "Traviata," at the Volks Oper, where she is engaged for one year.

Of this performance the *Morgen Post* said: "Yesterday's debutante as *Violetta* was Mme. Frease-Green. This part exercises a wonderful charm on all singers who like to indicate consumption in trills and roulades, and to die beautifully. We have heard in this consumptive part the best 'coughing' of singers, the last one Bellincioni. The *Violetta* of last evening, however, avoided with fine feeling bringing forward too pointedly the physical suffering, but was more concerned in her interpretation to represent the more poetic side of the fallen woman. In the matter of singing she showed an unusual gift. Her full, rich, soprano voice was always purely musical and pleasing, and though the coloratura is extraordinarily developed, the singer is not lacking in dramatic power of expression."

Mrs. Frease-Green makes her first appearance as the *Queen* in the "Hugenotten" to-night, and will sing also the rôles of *Gilda* in "Rigoletto," *Lucia*, *Juliette*, *Desdemona*, *Marguerite* in "Faust," and *Mathilda* in "William Tell." She also does all the *jugendlich* dramatic rôles, such as *Eva*, *Sieglinde*, *Elsa*, *Elizabeth*, *Gutrune*, etc., but Mons. de Reszke has always encouraged her to make the coloratura rôles her specialty.

Mme. Frease-Green is a Canton, Ohio, girl, who received early training in her home town, and later in New York, under John Dennis Mehan, doing much concert and church work in the Middle West. In June, 1907, she came abroad, and after a short period of study with Mathilda Marchesi took up serious operatic preparation with Jean de Reszke, who has shown great interest in her work throughout, having last Winter journeyed from Paris to London to witness her Covent Garden performances. Mrs. Frease-Green is the daughter of the late Judge Joseph Frease, of Canton, senior member of the Stark County bar, and predecessor of William McKinley as partner of her grandfather, Judge George W. Beldon, who was United States District Attorney for the Northern District of Ohio.

L. J. P.

Oumiroff-Kaufmann Recital

Bogea Oumiroff, the young Bohemian baritone, gave a recital jointly with Mme. Minna Kaufmann, under the management of M. H. Hanson, on Thursday evening, in Mendelssohn Hall. The performance will be reviewed in *MUSICAL AMERICA* next week.

PARIS DIVIDED OVER NEW MONNA VANNA

Mary Garden's Interpretation Too Strenuous for Some of the Critics—Others Delighted

PARIS, Oct. 16.—Musical critics here are somewhat divided in opinion as to the merits of Mary Garden's performance Monday in "Monna Vanna," the opera by Maeterlinck and Henry Fevrier. It was Miss Garden's first appearance in the rôle, for which she had been rehearsing several weeks under Professor Trabadelo. Many of the critics thought that she surpassed Mlle. Lucienne Bréval, who created the part, while others were not so certain of her success. General agreement was reached that her interpretation was in a supreme degree interesting from the standpoint of idealism, and that it was exceedingly well liked by her audience.

The principal ground of complaint of the critics who expressed disapproval was the violent contrasts which the interpretation disclosed. A writer in *Commedia* condemned the impersonation strongly.

"From the instant she appears," he said, "she is undergoing constant change. She sings, she cries out, she talks, she stands still, she runs about dramatically. Impassive one moment, in the next she is in a frenzy of activity, less acceptable than it is astonishing."

Miss Garden took the liberty of changing the opera, doing away with the long final tableau and making the opera end in the same way that the play ends.

"I sincerely hope I may be allowed to make my New York début this season in 'Monna Vanna,'" said the singer after the performance. "The part fascinates me, and I think it is in some respects the best thing I do."

She is delighted with the news that she is to appear in New York in an American grand opera by Victor Herbert.

"I hope the report is true," she said. "But Oscar Hammerstein has not informed me yet of such a purpose."

STUDENT WEDDING IN BERLIN

Romance Began at Mrs. Clark-Sleight's Summer School at Sag Harbor

The details of an interesting little student romance in which the two leading rôles were played by pupils of Elizabeth Clark-Sleight, the well-known New York teacher of singing, have just been brought to light by a marriage announcement from Berlin.

Among Mrs. Clark-Sleight's pupils at her Summer school at Sag Harbor a year ago this Summer were Burton Piersol, an exceptionally talented young Philadelphian who had been studying with her for some time, and Marie Ledue, of Detroit, who had been a pupil of Matja von Niessen-Stone until the latter's departure to spend the Summer months in Europe. One day Cupid went a-hunting in the vicinity of Sag Harbor, and before the vacation months were over two of his victims, Mr. Piersol and Miss Ledue, had become engaged. In the Fall Mr. Piersol went to Berlin to study under George Fergusson; a few months later his fiancée also went to Germany for further study. Last week their friends in New York received the announcement of their marriage.

This season Mr. Piersol, who attributes the rapid advancement he has made under Mr. Fergusson to the thorough preparatory work he had with Mrs. Clark-Sleight, will study with Putnam Griswold, the American basso at the Berlin Royal Opera. Those who have heard him confidently expect to see his name added in the near future to the long list of American singers at European opera houses.

Leoncavallo's New Comic Opera

Leoncavallo has written a new comic opera called "Malbruk," the libretto of which is founded on incidents in Boccaccio's "Decameron," the chief feature being the adventures of *General Malbruk*, whose young cousin interferes with the even tenor of the general's household relations. The opera was given a hearing recently before some of the composer's intimate friends.

Herbert Orchestra in New Haven

NEW HAVEN, Oct. 18.—Victor Herbert brought his orchestra here this afternoon for a concert in the Hyperion Theater. As soloists he had with him Mme. Charlotte Maconda, soprano, and Tina Lerner, pianist. Both were very well received, as was the orchestra.

GATTI ANNOUNCES HIS WEDDING PLAN

Metropolitan Director, Just Back from Europe, Says He'll Marry Miss Alda This Winter

On his arrival here from Europe Sunday on the *St. Louis*, of the American Line, Giulio Gatti-Casazza, director of the Metropolitan Opera Company, announced his engagement to Frances Alda, and said that they would be married in New York this Winter. Miss Alda is a soprano and was a member of the Metropolitan Opera Company last season. She has been passing the Summer abroad, and will arrive here on the *Kronprinz Wilhelm*, due October 26.

Rumor linked the name of the Italian director with that of the pretty singer at various times during his first Winter in New York, but both of them always smilingly denied an engagement.

Miss Alda was born in New Zealand of English parents. Mr. Gatti-Casazza first met her about two years ago, when he was director of the Scala, in Milan, and she was singing *Mimi* in "La Bohème" there.

Accompanying Mr. Gatti-Casazza were his secretary, C. P. Centanini, and the latter's wife, Jane Noria, a soprano of the Metropolitan, and Arturo Toscanini, conductor of Italian operas at the Metropolitan.

After he reached his office in the Metropolitan Opera House Mr. Gatti-Casazza talked of his Summer's work abroad in engaging singers and of the plans for the season.

"Among the last engagements I made," said Mr. Gatti-Casazza, "was that of Mlle. Hidalgo, a Spanish girl, and, although she is still a minor, she is one of the greatest coloratura singers I ever have heard. She was singing *Rosina* in 'The Barber of Seville,' in Monte Carlo, when I heard her, and I was struck immediately by the beauty of her voice."

"Mlle. Heliane, whom we have engaged as prima donna soubrette, was under contract to the Imperial Opera in St. Petersburg, but she has obtained her release to come here. It is not generally known that she is an English girl, Ella Elliott in private life, and a niece of the Earl of Minto."

Speaking of the decision to establish a ballet school here, Mr. Gatti-Casazza said it was of the utmost importance to the Metropolitan. "We must find our ballets here in America," he said. "You have plenty of young and pretty girls who need only the advantage of training to become true artists. We cannot bring them from Europe. All the good dancers over there have engagements, and they prefer to remain at home. The ballet school under Mme. Malvina Cavalazzi will be an important adjunct to the Metropolitan."

Gatti-Casazza said he wanted to deny a remark attributed to him in an interview printed in a Milan newspaper and afterward cabled to New York, that the Italians had triumphed over the Germans at the Metropolitan. He said that he had engaged fewer Italian singers than usual, and that the Metropolitan, in its aim for artistic perfection, was indifferent to the nativity of a singer. He was enthusiastic over the plan to give opera in English this Winter. Asked if an opera could be presented as adequately in English as in any other language, he said it could. The matter of the language was not of great importance. Some might be easier for the singer than others, he said, but that was about the only difference. Goldmark's "Cricket on the Hearth" is one of the operas to be sung in English. Another is Frederick S. Converse's "The Pipe of Desire."

The director was most optimistic regarding Bruno's "L'Attaque du Moulin."

Russian Symphony Box Holders

Among those who have taken boxes for the concerts of the Russian Symphony Orchestra this season are J. Pierpont Morgan, Frank S. Hastings, Howard C. Smith, E. Francis Hyde, Nelson Taylor, Mrs. Charles B. Foote, I. N. Seligman, Walter E. Rosen, Russian Ambassador Baron Rosen, Consul-General Baron Schlippenbach, Frederick Steinway, Mrs. Charles E. Manierre and F. R. Cordley.

Vera Courtenay Home from Paris

An American girl who will make her first appearance at the Metropolitan this season, Vera Courtenay, arrived Tuesday from Paris, a passenger on the *Kaiser Wilhelm II*. Miss Courtenay has sung for a number of seasons at the Opéra Comique in Paris, and three days before sailing for New York finished her engagement at that house in a performance of "Lakme."

BERLIN IN RIOT TO GET CARUSO SEATS

Men and Women Rush and Pummel Each Other in Mad Scramble for Box Office

BERLIN, Oct. 16.—Berlin had a Caruso riot last Monday on the occasion of the opening of the sale of seats for the tenor's three-day engagement at the Royal Opera next week. The frenzied would-be seat holders pummeled each other mercilessly in the struggle for places of vantage in the line leading to the box office, women and girls taking a leading part in the fray.

The crowds began assembling at ten o'clock the night before, and by daybreak Monday nearly a thousand persons were on the ground. The local police regulations did not permit a line to be formed before eight o'clock. When the signal was given the multitude had increased to 2,000. The result was a ferocious scramble for positions nearest the box office. After half a dozen women had been taken to a near-by emergency hospital, suffering from hysterical fits, the police contrived to corral the Caruso enthusiasts into a line which stretched twice around the Opera House building.

Scores of the best seats, despite the efforts of the Kaiser's operatic management, fell into the hands of speculators, who obtained from \$15 to \$40 for the choicest places.

Oratorio Society's Concert Schedule

The New York Oratorio Society will give four evening concerts during this season and the usual afternoon performance of the "Messiah." At the first concert, December 1, it will sing the Beethoven Mass in D; at the Christmastide concerts, December 28 and 30, "The Messiah"; at the third concert, February 28, Horatio J. Parker's "Hora Novissima" and Bach's "Magnificat," and at the last concert, Good Friday evening, March 25, Bach's "Passion According to St. Matthew."

Kitty Cheatham on New York State Tour

Kitty Cheatham, the *diseuse*, left New York on Monday night for a short tour of New York State. Among other places, she was scheduled to sing in Rochester and Buffalo.

Singer and Organist Wed

EAST ORANGE, N. J., Oct. 20.—Mabel Percival, a vocalist and member of the choir of the Disciples of Christ Church, this city, will be married to-morrow to George M. Collins, of Keyport, N. J., director and organist of the Keyport Calvary M. E. Church.

Karl Jörn to Sing Here

BERLIN, Oct. 16.—Karl Jörn, tenor of the Royal Opera, will leave in November, 1910, to join the Metropolitan Opera House Company. He will make a four months' tour of the United States before his season in opera begins.

PROF. FRIEDLAENDER HAPPY OVER TOUR

Opportunity to See America Delights the Distinguished Lecturer on Musical History and Science—To Visit Many Universities During Eight Weeks' Visit—His Methods Like Dr. Wüllner's

Professor Max Friedlaender is delighted. Many Americans are delighted. The former is glad because he will have the chance to see great America and witness the life of the greater Americans; the latter for the reason that the professor is a distinguished authority on musical history and science, and that a lecture tour by him means an intellectual and artistic treat.

Professor Friedlaender is with us upon invitation of the Germanistic Society of America. This organization, in contradistinction to a club, is the largest and most prominent German society in the country. Its members include Hon. Andrew D. White, Emil L. Boas, president of the Hamburg-American Steamship Company; Nicholas Murray Butler, E. J. Berwind, Joseph Pulitzer, J. Pierpont Morgan and Rudolf Tombo, Jr., professor of Germanic languages and contemporary German literature at Columbia University.

During the eight weeks of his stay Professor Friedlaender will lecture at numerous universities and before German societies. Included in the universities he will visit are Harvard, Johns Hopkins, Columbia, Yale, Chicago, Cornell, Wisconsin, Minnesota, Brown, Mt. Holyoke and Washington. The societies are situated in Buffalo, Cleveland, Chicago, Milwaukee, Columbus, Indianapolis, Pittsburgh, St. Louis, Rochester, Cincinnati, etc.

All of his discourses will be made in German. They include the following subjects: "Das Deutsche Volkslied," "Beethoven," "Haydn," "Mozart's Opera," "Weber," "Schubert," "Chopin," "Schumann," "Mendelssohn," "Löwes Balladen," "Brahms," "Deutsche Hausmusik" and "Gedichte in Zeitgenössischen Kompositionen."

Professor Friedlaender began his career as a pupil of Manuel Garcia and Julius Stockhausen. He was active for many years as a concert and oratorio singer in Germany, Austria, Holland, Switzerland and England. He is a basso-baritone. Since 1884 he has resided in Berlin, where he pursued his university studies. He received an appointment to a professorship in 1902. In 1906 he was appointed privy councillor.

Professor Friedlaender has made a special study of the German *Lied* and of the lives and works of the classical and romantic musicians of the seventeenth, eighteenth and nineteenth centuries. He has devoted much attention to the works of Schubert, and has been so fortunate as to discover more than five hundred unknown manuscripts by this composer.

In addition to his duties at the University of Berlin, Professor Friedlaender lectures regularly at the Victoria Lyceum (Berlin), as well as before a large number of societies in all parts of Germany. He is beyond doubt one of the most brilliant lecturers in Germany.

When MUSICAL AMERICA's interviewer

called at his suite in the Hotel Astor Professor Friedlaender felt it incumbent upon him to apologize for the limitations of his English. But he made the apology in very good English indeed.

"It is a great honor," he said, "to receive an invitation from the Germanistic Society to lecture, especially because this, I believe, is the first time the society has invited a musician to make a lecture tour."

"For years I have heard of such natural



PROF. MAX FRIEDLAENDER
Distinguished German Musician, Who
Will Deliver Many Lectures Here

beauties as Niagara Falls, and I am most happy that I am going to Buffalo and to many other spots where I can view the beauties of your scenery.

"I am much interested in American music, especially in that of MacDowell. MacDowell and I were students together at Frankfurt. It was when I was a student of Manuel Garcia in London that I gained my knowledge of the English language."

"The distinguishing feature of my lectures is the method of illustration that I use. I do not merely talk. I demonstrate, first with voice and then with piano."

"I came over on the same boat with Dr. Ludwig Wüllner. We met years ago. He was a professor of literature and I a singer. He forsook the directly didactic career for the concert stage; I the concert stage for the university. Our methods of work are much alike. We both elevate the spirit and interpretation of the songs above sheer beauty of voice. Abilities along these lines constitute our chief artistic strength."

"I am sorry that my visit will be shorter than I would like. Duties at the University of Berlin will compel my presence there at Christmas."

Manhattan Opera Companies, and Mrs. McAllister may always be counted upon to present artists new to Boston and of the highest rank. The concerts this year will occur December 13 and 27 and January 10. As in previous years, they will bring a number of the opera people and artists who have not appeared previously in Boston.

During the Summer Mrs. McAllister conducted a series of three concerts at the homes of society people on the North Shore, and for these affairs she included among her artists Samaro, the pianist; Corinne Rider-Kelsey, Claude Cunningham, Cecil Fanning, Mary Desmond and Anita Davis Chase. The concerts were largely attended and were the most important society events, musically, at the North Shore during the season.

The announcement of the artists to appear at the Somerset concerts will be made shortly. D. L. L.

Mme. Ziegler Opens Season

Mme. A. E. Ziegler gave an opening musicale at her new studios in the Metropolitan Opera House on Wednesday, October 13. As customary at these musicales, the artists rendered all the numbers from memory, and in the original languages. Prof. Frank Kasschan, teacher of harmony and

piano to the students of Mme. Ziegler, spoke on "The Importance of the Musical Education of a Singer." The performers included Ida Cowen, Mlle. Jeanne M. Honoré and Suzanne Lahome, in addition to Professor Kasschan. All the singers were highly complimented on their performances.

SYLVA STIRS WRATH OF A PARIS CRITIC

Remark About French Opera Managers Brings Forth an Indignant Response

PARIS, Oct. 15.—An indignant retort to Marguerita Sylva's recently published warning to mothers against sending their daughters to France to follow an operatic career, because of the temptations and insults from managers, is contained in the *Presse*, wherein Edouard Beaudu takes issue with the American prima donna.

Beaudu considers it unnecessary to write a defence of Paris opera managers, but points out among them Messager, who is married and the father of a family; Broussan, married; Albert Carré, Opera Comique, married and the father of a family, and Manager Antoine, who is similarly situated.

Beaudu concludes: "Fortunately, these managers do not have to go to America to seek their fortunes. If they went there after Sylva's remarks they would be lynched like negroes, and all because a pretty artiste has not kept a pleasant memory of Paris."

KARL KLEIN WITH MISS WILSON

Noted Violinist Will Appear with Soprano on Long Tour

Karl Klein, whose reputation as a violin virtuoso is growing each season, has prepared another extended tour, this time with Flora Wilson, soprano. They will journey as far West as the Pacific and throughout the South and Middle States. It may be remembered that last season, on a similar tour with Mme. Calvé, the young artist captured many an audience not only with his art, but with his genial stage attitude.

After seven years of study abroad under such masters as Wilhelmj, Hilf and Ysaye, and after scoring decided successes in European cities, Klein, with the plaudits already gained in his native land since the triple debut of Pohlig, Buhlig and Klein with the Philadelphia Orchestra in 1907, holds an enviable reputation and will undoubtedly prove a very popular figure in music this season.

With entirely new programs, Klein, under the management of the Wolfsohn Musical Bureau, will also give, as he did last season, two recitals at Mendelssohn Hall.

Following are the engagements which have been booked up to December 5 for his Western trip: October 29, Des Moines; 30th, Creston, Ia.; November 1, Omaha, Neb.; 2d, Maryville, Mo.; 3d, St. Joseph; 4th, Topeka, Kan.; 5th, Lawrence, Kan.

"WOMAN'S PLACE AT HOME"

Mme. Pasquali, Opera Singer, Says She's No Sympathizer with Suffragists

"The woman's place, in my opinion, is at home, at the cradle, and to watch her home while her husband is away," said Mme. Bernice James de Pasquali, an opera singer on the Metropolitan Opera House roster, who arrived Monday night on the *Prinz Friedrich Wilhelm*.

"I do not wish to be classed as a sympathizer with the women who are struggling to bring about woman suffrage," she continued.

"While abroad I heard a good deal about the movement for equal suffrage. All these meetings and parades are interesting in a way. Looking at it from another standpoint, these affairs are simply spectacular shows."

"I am not here to deliver speeches in opposition to woman suffrage, but should the leaders of the suffragette movement ask me for my opinion I would tell them to give up the fight."

Mme. Pasquali is an American woman who claims Boston as her home city.

MARCHESI ACHIEVES MONTREAL TRIUMPH

Famous French Cantatrice Delights Audience by Charming Display of Art

MONTREAL, Oct. 13.—The few music lovers who heard Mme. Blanche Marchesi in her song recital last night were given such a treat as they have scarcely enjoyed since her visit here last year. Mme. Marchesi is the same inimitable songstress, a trifle more given to embonpoint perhaps, but still the same attractive personality of gracious humor and dramatic power.

While Mme. Marchesi was suffering from a slight cold, she soon wore down her hoarseness, and during the latter portion of her program was in splendid voice. The program was chosen rather to show her varied interpretative genius than her voice, and it was admirably arranged, varying from the seventeenth century to the present day, from German *lieder* to English ballads and French chansons.

Perhaps the most interesting section of her program was a suite of French songs of the seventeenth and eighteenth centuries, especially "Les Pieds Nus," a revolutionary song of the French peasant, whose barbaric chanting rhythm Mme. Marchesi gave with thrilling effect. She also repeated her two triumphs of last year, Sigurd Lie's weird "Soft-Footed Snow" and Schubert's "Erl King," which latter was rendered with tremendous dramatic force.

Mme. Marchesi's program concluded with a series of old English songs, which she gave with a delightful humor that fairly conquered her audience, Liza Lehmann's "Cuckoo" song being greeted with such laughter and applause that Marchesi graciously repeated it. The closing numbers were Gounod's famous Serenade and Eva dell Aqua's "The Swallow," the latter being given with a verve and spirit which won for the songstress an enthusiastic encore.

Bram Van Den Berg proved himself not only a capable accompanist, but a really brilliant soloist.

WALTER DAMROSCH SUES

Wants \$1,500 from Allen Grimes for Failure to Arrange for Concert

TERRE HAUTE, IND., Oct. 19.—Walter Damrosch, director of the New York Symphony Orchestra, has filed a suit in the Superior Court against Allen Grimes, asking \$1,500 damages to repay him for the loss he alleges he sustained last Spring when he brought his orchestra here and found that no arrangements had been made for its appearance.

Grimes was to have made these arrangements and had signed a contract with Damrosch. The orchestra was brought here on May 20, according to contract, and then it was learned that Grimes had decided not to undertake the concert, and, as alleged, had never notified Damrosch.

Grimes asserted that he had written a letter, but it had never been received.

Blind Pianist Discovers Star Tenor

VIENNA, Oct. 16.—A brilliant discovery of a vocal genius was made in this city by Frank Richter, the blind American pianist, when he accidentally overheard his secretary, a young Italian, singing in his bedroom. Richter was so struck with the youth's voice that he obtained for him a Paris hearing, with the result that his protégé won one of the free scholarships in the International Conservatory of Music. The youth is Marcel de Bourzon, and he comes of noble family in Naples. His voice is a dramatic tenor.

Alice Lakin Arrives

Alice Lakin, the well-known English contralto, has arrived from England to sing in this country in concert during the coming season. Mme. Lakin has appeared with all the prominent orchestras and choral societies not only in London, but in the provinces, and has sung repeatedly under Nikisch, Sir Edward Elgar, Dr. Richter, Sir Alexander Mackenzie, Dr. Frederic Cowen and other well-known conductors.

JULIUS **FALK** VIOLINIST IN AMERICA
OCTOBER to MAY, 1909-1910
MANAGEMENT: THE HENRY WOLFSOHN MUSICAL BUREAU
1 WEST 34th STREET NEW YORK

SEASON 1909-10
TINA LERNER
Management: LOUDON CHARLTON, Carnegie Hall, New York
(Mason & Hamlin Piano Used)

IT'S HARD WORK, BUT ALBANI LIKES TO SING IN MUSIC HALLS

Famous Diva Traces Her Predilection for the Varieties to a Conversation with Queen Victoria—Might Be Induced to Come to America—Her Perennial Youthfulness and Vivacity

LONDON, Oct. 2.—Does it seem a bit strange that so famous a diva as Mme. Albani should condescend to the music halls or vaudeville theaters, as you nominate them in America? If it does, it should be interesting also to know that no less a personage than the late Queen Victoria was the singer's original inspiration for her appeal to the humbler patrons of the art of song. This is as Mme. Albani related it to me in a charming interview in her home at No. 61 Tregunter Road, South Kensington. "You know," said she, "Queen Victoria was always very kind to me, and I often sang for her at her different residences. She was particularly fond of the old songs, such as 'Robin Adair,' 'Ye Banks and Braes,' 'Home, Sweet Home,' etc., and frequently remarked that she wished I could sing those songs to her people throughout the Isles. So, after I had been approached a number of times by different managers to go into the halls, I began to think I could not only make a new class of theatergoers happy, but that I could raise their musical standards and at the same time the standards of the music halls themselves. I have found, too, that I was not far wrong. My audiences do not come to be seen or chatter social gossip, but they are there to drink in my singing. They listen to Mozart and Verdi as raptly as to the 'old' and more familiar songs."

"And you like the work?" I asked. "Yes," said she, "I like it, but it's tiring." Mme. Albani greeted me with a warmth not always characteristic of a prima donna in the process of an interview. It was a greeting that revealed her innate kindness and consideration. That was my first impression from the interview, and my second was one of wonder at the singer's astonishing youth. I had a faint recollection that she had made her Covent Garden debut about 1872, yet with her perfect carriage and poise, lovely complexion, beautiful dark hair and an air of perfect health and of the joy of living, she did not look a day over forty.

The demands of the music halls upon the performers are heavy, and I wondered if the time given to an interview was not burdensome.

"This is my week of rest," said Mme. Albani in reply. "You see, singing at the halls is so tiring, with the traveling and endless encores, that I work two weeks and



Mme. Albani and One of Her Pets

rest one. In fact, I have been doing that since the beginning of last December, nearly a year now."

"But you give lessons?" "Yes, I simply cannot refuse pupils when they insist on my finding time for them. Of course, I can give them only in my 'resting' weeks."

Rather strenuous sort of "resting," it seemed to me. Yet Mme. Albani never looks tired. The marvelous thing about her is her great vivacity in everything she does. Her conversation is like her singing—always a thing of verve and vitality, and when one considers that she sings often fourteen songs in an evening as a result of repeated encores this quality of freshness becomes all the more notable.

Naturally, I was interested to know whether the famous Canadian would return to America if approached by some vaudeville manager.

"I'm not quite sure," said she. "Do you think that'd like me in the music halls there?"

Perhaps I didn't envy the manager who might have the business acumen to give American audiences the chance!

To indicate how the music hall audiences

behave toward her and how she likes to sing to them, Mme. Albani spoke of an incident of one of her performances, when a cat walked slowly from the wings across the stage while she was singing.

"The cat stopped right in the middle of the stage and looked inquiringly up at me for more than a minute," said Mme. Albani, in telling of it, "but the audience was so considerate that it made not the slightest sign of noticing it."

"In Glasgow," she continued, "I was singing every night for two weeks. The first evening when I went on the stage I noticed that the men in the pit had their hats on. I had hardly taken my place behind the footlights, however, when every hat was whisked off as if by magic. In Aberdeen they showered me with flowers so that it tired me more to keep stooping and picking them up than it did to sing."

It is seldom that one encounters an artist so conscientious as Mme. Albani. It is related of her that some years ago, during her tours, she was in the habit of talking in a whisper on days when she was to sing, and of refusing to see friends, so that she might keep her voice and vitality all for her audience.

E. W.

the new class, and that he expects gratifying results from the work of the season.

On Thursday of last week the lecture courses conducted in connection with this school were begun by Mrs. Adela L. Baldwin, who spoke on "Diction." This week Thursday Clement R. Gale was scheduled to give a talk on "Boy Choir Training," and for the same day Mr. Carl had planned a lecture on "Registration." Next week the Rev. Dr. Howard Duffield will deliver a lecture on "Hymnology."

Warren R. Hedden, warden of the American Guild of Organists, will have charge of the classes in ear training, harmonization of melodies at the keyboard, and transposition, which will be opened in a few days.

MARRIAGE GOOD EXCUSE FOR CANCELLING TOUR

Mark Twain and His Daughter Explain Things to Latter's Concert Manager

Self-explanatory letters from Clara Clemens-Gabrilowitsch and her father, Samuel L. Clemens (Mark Twain), have been received by R. E. Johnston, of New York, Miss Clemens's concert manager. They refer to the necessary cancellation of the singer's tour as follows:

"STORMFIELD, REDDING, CONN.,
"Oct. 12, 1909.

"DEAR MR. JOHNSTON:

"I am as sorry as any one can be that my daughter Clara cannot meet those appointments. She is not here to speak for herself, but, as I understand the matter, it is this: The wedding was brought suddenly on, ahead of time, because Gabrilowitsch was leaving for Europe; and as the wound in his head (from the surgical operation of a month or two ago) was not yet healed, and he was weak from his long illness, the sudden marriage was decided upon in order that my daughter might go with him and continue to nurse him. They will spend two or three months in retirement in Italy, for rest and recuperation, by order of the physicians. Also, by their order, Gabrilowitsch has cancelled his European engagements by cable. I am very, very sorry for these untoward things, but you see how they came about, and that neither you nor I could have helped it."

"Sincerely yours,
(Signed) "S. L. CLEMENS."
(Mark Twain.)"

"Oct. 13, 1909.

"DEAR MR. JOHNSTON:

"I do most sincerely regret the great annoyance I am putting you to in compelling you to cancel all the concert engagements you had made for me. Of course I had no idea of marrying when I made my contract with you."

"But surely no one can in any way hold you responsible for my change of plans. I think everyone, concert-managers not excepted, will admit that marriage is an excusable cause for abandoning a concert tour, and I know you will look at it the same way."

"With renewed expressions of warm regret for the trouble I am causing you, believe me,
Sincerely yours,
(Signed) "CLARA CLEMENS-GABRILOWITSCH."

A special concert cycle under "master-directors" was given in Baden-Baden last month. Nikisch, Mottl and Colonne were the conductors.

FOR A BALTIMORE BRANCH

Eugene Nowland Starts Movement in Behalf of American Music Society

BALTIMORE, Oct. 18.—Eugene Nowland, one of the vice-presidents of the American Music Society, is endeavoring to have a branch of the organization instituted in Baltimore. Mr. Nowland brought the matter before the authorities at the Peabody Conservatory of Music, with the result that in all probability the Baltimore branch will be organized. Mr. Nowland, who is a vio-

linist of international reputation, was formerly a student under Otis B. Boise, of the Peabody Institute, and has also been a pupil at various times of Ysaye, Joachim and other famous masters.

The main object of the American Music Society, it is stated, "is to encourage American musicians and composers and by welding the various musical societies of the various cities into a harmonious unity to secure thereby the betterment of both musicians and musical art in this country." The idea originated with Arthur Farwell, of Boston, in 1889, while he was visiting in

Germany. He was struck with unity of spirit in regard to matters musical in that country, and at once conceived the idea of a society in the United States that would render a similar feeling possible here.

W. J. R.

Guilmant Organ School Opening

The Guilmant Organ School, of which William C. Carl is director, opened last week in New York with a large enrolment, representing pupils from many sections of the country. Mr. Carl stated on Tuesday that there is much promising material in

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CHRIS ANDERSON, Baritone

CLARA CLEMENS, Contralto

FRANKLIN LAWSON, Tenor

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MARIE NICHOLS, Violinist

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Dear MUSICAL AMERICA:

The musical world has been hearing lately of musicians who have died and left considerable fortunes. An English literary journal says: "It seems that there are no more poor musicians. They all, apparently, have a competence, and some amass fortunes that are almost as immense as those of the great men engaged in industrial pursuits."

For my part I must say that I do not concur in this idea. Just as surely as you hear that a musician has lots of money you may be sure that there is something the matter with his music—he is not quite a musician. If he has become firmly entrenched financially through his own effort, he is not a musician, but a business man whose commodity is music. He has not surrendered himself to the music in his soul—has not wed his art. He has not spent his days in garrets dreaming dreams which shall glorify the world. He has not made his art a service in bringing forward the meritorious unknown in the face of antagonistic criticism. He has done none of these things. Instead, he has looked at his talent as a marketable commodity—recognized that he could sell it here or there. He has spent some time and thought developing his gift, no doubt, but more in making it saleable and in searching out the market for its sale. Depend upon it, deep at heart he is no musician. He is a business man.

If your musician is wealthy by inheritance, then he is no musician, but a *dilettante*. Isolated from the reality of struggle, he has failed to develop the strong and rugged qualities necessary to impress his fellow-men. He develops his mind by study, but not his soul by the struggle for existence. His music does not "strike fire from the souls of men." The heart of music is the heart of life, and his wealth, in keeping him from life, keeps him from music as well. Music is also heaven (that is why it is often so particularly painful to me), and it is easier, you know, for a camel to pass through the eye of a needle than for a rich man to enter the kingdom of heaven. No, the musician of inherited wealth cannot be called a musician.

But how about the poor musician of unquestioned genius who suddenly leaps to fame and fortune when through some happy chance the opportunity comes for him to exhibit his powers properly to the public? How about him? you ask. Is he not a musician, and is he not wealthy, too? Alas! How childish you are to ask such a question! It is the moment of the beginning of his downfall as a musician. For him the taste of gold is madness. The pressure of years of grinding poverty and want is back of him, and here at last is that fabulous article, gold. It is so easy to get it now, and the accumulated pressure of the desire for it and need of it is so great! With a few hundred thousand dollars he could do so very, very much! His dreams have been very great—that is why he is so great an artist—and only great sums of money now can enable him to do the things he has dreamt of. We now begin to hear of the recreations to which he is devoted on his various estates, of his devotion to

whale-fishing at the North Pole, or pearl diving in Samoa. As for his concerts, he plays the same old programs. His art is no longer his life, but the means of sustaining his position. Artistic growth is over for him. He is no longer a musician.

No; you have got to show me. I never saw a wealthy musician yet, and I never expect to see one. If he has money, look for trouble with his music. If he has music, look for trouble with his money. It's a poor rule that doesn't work both ways.

I do not want to put anything in the way of the aspiring Siegfried who might arise and overthrow these conditions and put me in the wrong. The world yearns and waits for such a man. But where shall we look for him?

* * *

The passions of men and the elements seem to have racked the Italian opera houses of late. Here are two choice scenes for you. The first was witnessed at the Teatro Academico, in Castelfranco, during a performance of "La Traviata" by a touring company. The performance went on well enough until some one in the audience shouted out to the baritone that he was trying to improve on Verdi. The Latin temperament of the audience came to the front and the whole house joined in with the disturber. The singer was game, and instead of making his exit he came down to the footlights and ransacked his brain for all the Italian expletives that he could find to hurl at the audience. They were, he said, not only ill-bred, but ignorant, and quite unworthy of the honor he had done them in visiting their town. When he had finished, the citizens of Castelfranco searched their pockets for objects to throw at the raging vocalist. The manager at last intervened; there were apologies and compromises, and the performance went on as happily as if nothing had happened.

The other scene is certainly a merry picture. It was at the opera house at Milan, where the concluding performance must have been a most joyous occasion. In the first place, Miss Elisa Bland, the prima donna, sprained her ankle severely while hurrying to the theater. While she sang she had to be wheeled about the stage on a litter, so arranged that only the upper half of her body was visible to the public while she sang. Attendants, meanwhile, crouched below the screen and occupied themselves in bathing and massaging the singer's foot to ease her excruciating pain.

The tenor, Signor Barrera, hobbled about groaning with the gout, and Signor Girino, the first bass, was not in much better shape. He had managed to slip into a ditch in the afternoon, while taking a walk, and had strained the muscles of his knee. Whenever he could absent himself from the stage for a moment he would retire to the wings and say things in some strange and foreign language.

Meanwhile, a fire was threatening to destroy the scenery, and outside raged a violent thunderstorm, which extinguished the electric lights.

The report does not say what opera was being sung, but such a piece of news is certainly enough in itself. A combination of circumstances like this would make even a "Rigoletto" as interesting as an "Elektra." It is not reported whether the audience laughed or cried.

* * *

Caruso's troubles are not ended yet. As if the recent bow knots in his vocal cords were not enough woe for one poor singer earning two hundred thousand dollars a year, he now must endure, in an aggravated form, the agonies of being famous. He said to a New York *Sun* reporter in London recently: "People, I suppose, think I am the happiest man on earth, with all my successes and earnings. To tell you the truth, I was much happier when I was a nobody earning two dollars a day. Now I have no liberty at all; my smallest action is criticised, every word commented upon."

Well, who is to blame? If a person does not want the inevitable concomitants of fame, why does he so ardently pursue that cruel and tyrannical maid? Caruso knew—or ought to have known—just what kind of hot water he would be getting into if he succeeded in his suit; and if he would persist he ought to be a good sport and not squeal now under the heavy burden of his garlands.

But let Caruso take hope. His situation as regards the future is not necessarily so bad. An old man was found wandering about the Grand Central station recently, ignored by everybody except a policeman, who took him to court. It there developed that he was a famous singer not very many years ago, earning one thousand dollars a night. Perhaps this joy of obscurity may not be too wild a dream of happiness for Caruso.

But these woes of publicity are nothing in comparison with having composers send him songs and then sue him for not returning them! A singer finds it bad enough to have composers send him songs and expect him to sing them; but to sue him for not returning them—that is choice! This tickles me immensely, for it makes me wonder if the poor composers have at last found a way to outwit a cold and cruel world and wring from it some slight measure of its goods. The composer who thought up this plan has a wonderful imagination. I would give a lot to hear some of his compositions.

The woes of the tenor do not end here. Before each public performance he is said to spend a sleepless night and long hours of indescribable moral pain. What can that "moral pain" be, do you suppose? Can it be induced by a reflection upon the possible effect of his singing upon the audience? Moral pain implies a bad conscience, and I cannot think of anything that would give the genial Caruso a bad conscience. I guess it is only that feeling of nervous indigestion which I always experience on the night before I write you my weekly letter.

Do you think that the catalog of Caruso's woes is ended yet? Oh, no. He fainted away immediately after his last song at a concert in Manchester recently! But how much better than to have his audience faint away!

And still agony piles on agony—Pelion on Ossa. He is said to tremble like a child, frightened by a ghost while waiting behind

the scenes at the Metropolitan for his call, and while he sings he trembles again for fear that his voice may fail; and he remembers Naudin, who shot himself at Naples after such a vocal tragedy.

All this sounds pretty terrible, to be sure, but the remedy is easy. All Caruso needs is a little Christian Science, and he will be another man.

* * *

Americans have reason to be flattered by Dr. Madeley Richardson's perception of the artistic growth of this country. Dr. Richardson has been interred for twelve years—like those living bees sometimes found imprisoned in the interstices of prehistoric rock—in the position of organist at Southwark Cathedral, England. He has now come to the wilds of America to exert a civilizing influence, and has accepted a position at St. Paul's Church, Baltimore.

To a London *News* representative he said: "There is at present a remarkable wave of musical enthusiasm spreading over America. It seems as though the people had realized that there are greater and more worthy objects in life than the ceaseless pursuit of wealth, and are turning to music for a relief."

Yes, yes, Doctor, it really seems so—that we have at last realized it. Of course, we are ashamed at having been so slow about it—ashamed at realizing our condition, now that we are waking up to it. But really, you know, we are actually beginning to see that there is something worth while in the arts. I am so glad that you recognize it.

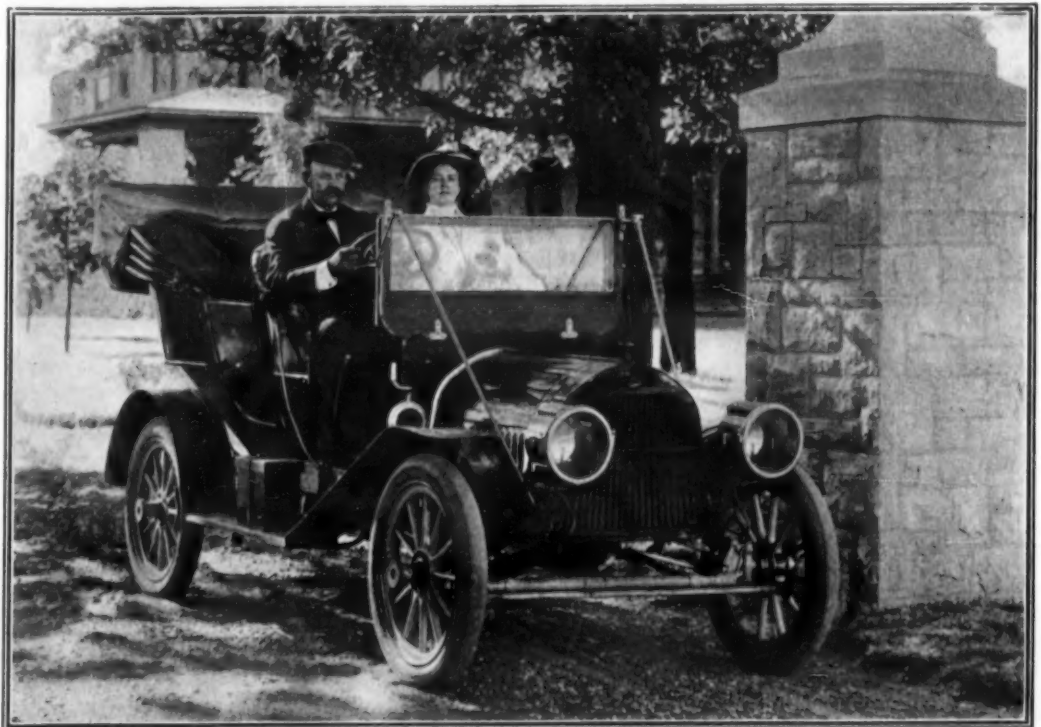
* * *

I have just learned of a man who cuts corns to music, or did up to the time of his death in the East Side of New York recently. Perhaps I will tell you about him next week. "Wait till my next chapter," as Tom Lawson says, and I'll make your hair stand on end. It is not altogether a footless tale.

Your

MEPHISTO.

PADEREWSKI TO APPEAR UNDER HER MANAGEMENT



Mrs. F. H. Snyder, of St. Paul, in Her Automobile

ST. PAUL, Oct. 18.—Busily engaged in her preparations for her season abroad, Mrs. F. H. Snyder, widely known by artists and art patrons, spared time from her trunks and "good-byes" to friends congregated in her interesting apartments in the Frederic Hotel to send greetings to MUSICAL AMERICA.

Rachmaninoff Arrives Saturday

A cable from Rachmaninoff to the Henry Wolfsohn Musical Bureau announces that the distinguished Russian composer-pianist will arrive in this country this Saturday, October 26, aboard the *Kronprinz Wilhelm*. He will leave immediately for Boston, where he is to conduct the Boston Symphony Orchestra on October 29 and 30.

ICA, her "favorite musical publication."

Mrs. Snyder will visit her son, who is a student in the University at Zurich, and also M. and Mme. Paderewski in their home. Paderewski proposes to make his first appearance in Florence this season under the management of Mrs. Snyder, who will spend the Winter there. F. L. C. B.

His first appearance in New York will be with the Boston Symphony Orchestra on November 13, and his own recital in Carnegie Hall on November 20, at which time his new Sonata op. 20 will be included in his program.

The new opera just completed by Raoul Laparra, composer of "La Habenera," is said to depict most violent emotions.

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POHLIG ORCHESTRA EAGERLY WELCOMED

**Philadelphia Season Has Auspicious
Inaugural in Artistic Opening
Concerts—Crowds Attend**

PHILADELPHIA, Oct. 19.—The musical season was auspiciously opened here last Friday afternoon by the Philadelphia Orchestra with a performance at the Academy of Music. Every reserved seat in the house was sold in advance, and long lines of men and women eagerly awaited the opening of the doors to the amphitheatre in order to enjoy the treat from that modestly priced altitude.

On Saturday evening, when the orchestra repeated the same program, the Academy was again filled. The orchestra management is rejoicing over the enthusiasm demonstrated, and feels confident that the season's patronage will eclipse that of all other years.

When Carl Pohlig, conductor of the orchestra, appeared on the stage the applause was so great that he sought to share it with his fellow-musicians, bidding them arise and accept it with him. This he did also at the end of each number. The program opened with Goldmark's beautiful "Sakuntala" overture, followed by Schubert's Eighth Symphony, known as "The Unfinished"; Liszt's familiar "Les Preludes" and Carpentier's "Impressions d'Italie."

The orchestra gave a most artistic interpretation of each number and held the attention of the great assemblage captive throughout. The smoothness apparent in the blending of the various instruments was remarkable after the long vacation, and showed that Mr. Pohlig had rehearsed his

men to an artistic nicety. Many familiar faces appeared among the players, conspicuous being Thaddeus Rich, the concertmeister, at the head of the first violins.

Before a select audience that occupied every seat in Witherspoon Hall, the Kneisel Quartet opened its season yesterday afternoon with a dignified concert. The program included Sgambati's Quartet in C Sharp Minor, op. 17; Andante con Variazioni, from Quartet in A Major, op. 2, Gliere, and Beethoven's Quartet in E Minor, op. 59, No. 2. A dinner was given to the members of the Quartet and other invited guests last evening by the Musical Art Club of Philadelphia, at No. 1700 Chestnut street.

A well attended song recital was given this evening at Griffith Hall by Isabel Buchanan, soprano; Marie Stone Langston, contralto, and Frank N. Oglesby, tenor, three widely known local artists. The program included a soprano aria from "Louise," a contralto and tenor duet from "La Gioconda," a contralto aria from "Samson et Delila," and four selections from "Madama Butterfly."

The Rose Valley String Quartet will appear in a series of chamber concerts in the New Century Drawing Rooms, Tuesday evenings, November 4 and 18; December 2, 16 and 30; January 13 and 27; February 10 and 24, and March 10. The quartet is composed of Carl Kihlman, first violin; Louis Angeloty, second violin; Heinrich Campowsky, viola, and Hans Himmer, 'cello.

The Favorita Quartet and Concert Company, composed of well-known local artists, is booking dates for the season. The singers have constantly grown in public favor since the organization of the company eight years ago, and have appeared in many notable concerts. They will give their sixth annual recital some time next month. The members are Julia Z. Robinson, soprano; Katherine Rosenkranz, contralto; Anthony D. McNichol, tenor; Henry Hotz, basso; Elizabeth S. Doerr, violinist; Dorothy Johnstone Baseler, harpist; Bertrand A. Austin, 'cellist; William S. Thunder, accompanist and pianist.

The first of a series of lectures on the opera was given last week before the Saturday Club of Wayne, a Philadelphia suburb, by Besse Edmonds Colley. The subject was "Thais."

The Camden Choral Society was reorganized for the season last week with 160 voices and George W. Wentling as musical director. The works selected for the next concert are "Lorelei," by Mendelssohn, and "The Swan and the Skylark," by A. Goring Thomas.

The first of the series of popular concerts by the Philadelphia Orchestra at the Academy of Music will begin on Wednesday evening of next week. They will be given on alternate Wednesday evenings throughout the season. The highest priced seats will be in the boxes, at 75 cents. The parquet, parquet circle and balcony will be 50 cents and the family circle and amphitheater 35 and 25 cents. No season tickets will be issued. Joseph Schuecker, the harpist of the orchestra, will be the soloist next Wednesday evening. S. E. E.

Homer Norris's "Zemiroth" to Be Given First Rendition

Homer Norris's new cantata, "Zemiroth," will be sung for the first time at St. George's Church, New York, on Sunday evening, November 14. The full vested choir of one hundred voices will be assisted by a tenor soloist. Harry Burleigh will sing the baritone solos, and the boys in unison the soprano solos. The principal baritone solo will have a trumpet obbligato. A canon for tenor and soprano will be accompanied by harps. The work is dedicated to J. P. Morgan.

New Metropolitan Officials Arrive

Johannes Heidenreich, conductor, and Norbert Zulkos, stage manager, engaged for the Metropolitan, arrived Sunday on the Pennsylvania from Europe. Mr. Heidenreich came to keep a contract for three years. He has for two and a half years been conductor at the Komische Oper, in Berlin. Mr. Zulkos is known in Europe as the stage director of the Wagner festivals, and he is also the stage director of the Wagner operas in Covent Garden, London.

Mme. Arnaud Gives Musicales

An interesting informal recital of the pupils of Mme. Arnaud was given last Monday afternoon in her studio at Carnegie Hall, New York. Numbers on the program represented such composers as Berlioz, Wagner, Flotow and Mozart. Mme. Arnaud received many congratulations on the progress made by her pupils. Among those who sang was Mme. de Németh, wife of Zoltán de Németh, secretary of the New York Hungarian Society.

SYMPHONY'S PLANS DELIGHT ST. LOUIS

Orchestra to Be Placed on Permanent Basis and Matinee Concerts to Be Given

ST. LOUIS, Oct. 18.—St. Louis music lovers are jubilant over the announcement made last week by the management of the Symphony Orchestra, to the effect that, through the efforts of the board and London Charleton, of New York, assisted by his able local representative, David Montagnon, the orchestra will immediately be placed on a permanent basis. This means that the players will be engaged for a period of twenty weeks and will meet daily for performance or rehearsal. Another important announcement concerns the addition of eight matinees to be given on the Saturdays following the regular evening subscription dates, which, with but one exception, have been changed to Friday nights. This will accommodate thousands who cannot attend the evening performances, such as school children and students from out-of-town institutions. All concerts will be held, as usual, at the Odeon. The Southern trip planned will consume about five weeks, and the orchestra will make frequent trips through Missouri, Illinois and Kansas.

The full quota of soloists now consists of Dr. Ludwig Wüllner, Maud Powell, Blanche Arral, Tina Lerner, Mme. Kirkby-Lunn and Mme. Bloomfield-Zeissler, with two open dates remaining. The popular concerts on Sunday afternoon will number twenty and will begin November 14.

The Aeolian Company resumed its delightful Saturday afternoon recitals last week. The first soloist was Mildred Dixon, of Alton, Ill. In addition to the concerts, Strauss's "Enoch Arden," Edgar Allen Poe's "The Raven" and Shakespeare's "Midsummer Nights' Dream" will be performed. In the last named, Mrs. Robert P. Strine will read, assisted by Serge L. Halman at the pianola. "Enoch Arden" will be performed this week for the first time before the first meeting of the season of the Society of Pedagogy.

John Towers gave an interesting address at Murphysboro, Ill., on Tuesday last on "How to Sing." He was assisted by Courtney C. Kepner at the piano, and Earl B. Kepner, basso. On November 23 the Apollo Club will give its first concert of the season. The soloists will be Oscar Seagle, baritone, and Ludwig Becker, violinist.

Ernest R. Kroeger will give a series of lectures in the near future under the auspices of the Theta Chapter of the Phi Epsilon Society at the Musical Arts Building. H. W. C.

FARRAR AND SAMAROFF GIVE BOSTON RECITAL

**Prima Donna and Pianist Divide Honors
in a Program of Great Interest**

BOSTON, Oct. 18.—On Saturday afternoon Geraldine Farrar and Olga Samaroff, pianist, gave a program in Symphony Hall. Miss Farrar has never appeared to such advantage in concert in this city. She was in excellent voice, and, barring certain difficulties of the moment, her execution was clean and her legato excellent. These, however, were the minor features of her appearance. Miss Farrar has grown materially as an interpreter since her last concert in Boston. She sang Rossini's "Bel Raggio" and songs by Franck, Fauré, Duparc, Liszt, Cornelius, Wolf, and Weingartner. Duparc's "Philide" was a thing to remember; likewise the charming "Papillon" of Fauré and Wolf's humorous "Ich Hab' In Penna." The singer was at her best in the more delicate and subtle emotions of the French songs. She captured and maintained their mood. She was compelled to make more than one addition to

the program, and this she did with a good grace, the audience especially glorying when she seated herself at the piano, supplying frequently the wrong harmonies to Leoncavallo's "Serenata."

Mme. Samaroff played a Fantasie for piano and orchestra, by Widor, for the first time in America. This is a facile, brilliant, amiably written piece, in which harmless counterpoint and graceful sentimentality go hand in hand, and which offers every kind of effective technical "stunt" for the performer. It is good music of the kind, frankly designed to please, and created for exactly such an occasion. It was warmly appreciated, as was its brilliant performance. Then Mme. Samaroff achieved a triumph when she played Chopin's F Sharp Nocturne with a poetic refinement of conception and pianism which is unparalleled in my experience. Other especially agreeable items were Rachmaninoff's G Minor Rhapsody and an encore, name unknown to the writer. O. D.

SPECIAL DUDLEY BUCK SERVICE IN PROVIDENCE

**Program of Composer's Works Played
at Memorial Observance in
Union Church**

PROVIDENCE, Oct. 18.—Out of respect to the memory of the late Dudley Buck, the musical service at the Union Congregational Church Sunday evening was devoted entirely to the compositions of the great American composer. The program was under the direction of Gene Ware, organist, assisted by the quartet, composed of Mrs. Marion E. McConnell, soprano; Mrs. Jeanne Hunter Tanner, contralto; Desby C. Jenkins, tenor, and Stephen E. Hopkins, basso.

Arthur Ware Locke, who has recently come to Brown University as instructor in the development of music, will direct a course of lecture-recitals at the music school on Brook street, Tuesday mornings.

"The Listeners" are to give a course of six Monday afternoon concerts, beginning in November and ending the latter part of February. Among the artists thus far engaged are Stojowski friend and pupil of Paderewski, head of the pianoforte department of the Institute of Musical Art in New York; Cecil Fanning, the Misses Paten and Mr. and Mrs. Gaines.

Under the auspices of the Germanic Department of Brown University a lecture-recital, "The German Folksong," will be given at Memorial Hall on Saturday evening, October 23, by Professor Max Friedlaender, of the University of Berlin.

Under the local management of Steinert & Sons, Mme. Schumann-Heink will be heard in a song recital at Infantry Hall on November 3.

Willard Flint, basso, has been engaged by Dr. Jordan to sing with the Arion Club in "La Damnation de Faust" when the club gives the opera in concert form early in November.

Oscar Hunting's Activities

BOSTON, Oct. 18.—Oscar Hunting, the well-known bass soloist, of Boston has been engaged as one of the soloists for a production of "The Messiah" in Newburyport, Mass., December 6, by the Newburyport Choral Union, Emil Mollenhauer, conductor. Mr. Hunting has sung "The Messiah" many times, and has distinguished himself by his artistic work. He has many other engagements for the present season, and will be heard in recital and concert in and around Boston this year. He has opened his studios at No. 149A Tremont street, with a good class of pupils. D. L. L.

Calzin Here to Open Tour in New York

Alfred Calzin, the noted pianist, whose forthcoming tour is under the management of J. E. Francke, has just arrived from Europe. His first appearance will be in New York, at Mendelssohn Hall, on November 4, after which he will go West, appearing with nearly all the leading clubs and organizations in the United States and Canada. From all indications Calzin will have a busy season.

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HER PUPILS WIN SUCCESS IN OPERA

Mme. Johnson Has Developed Many Budding Vocal Geniuses in Boston

BOSTON, Oct. 18.—Mme. Vinello Johnson, the dramatic soprano and teacher of this city, has reopened her studios in the Hotel Oxford, where she has most attractive and interesting rooms. Mme. Johnson is a pupil of the late G. Olivieri, and has been teaching in Boston for the past ten years. She has devoted particular attention to preparing pupils for opera work, and during the past five years has given operatic recitals with her pupils each season at the Colonial and Hollis Street Theaters.

Of these pupils, Louise Hall, mezzo-soprano, made a favorable impression as a professional with the Castle Square Opera Company recently. Other pupils who gained a distinct success in opera rôles were Florence Hale, who sang the part of *Carmen*, and Gertrude Crosby, who was the *Marguerite* in a production of a portion of Gounod's "Faust," which Mme. Johnson gave at the Colonial Theater a year ago.

Previous to beginning her teaching in this country Mme. Johnson studied with Sebastiani in Naples and Giraudet in Paris. Of her pupils, Matilda Rimbach is meeting with marked success in public work and in teaching in Westminster, Md. Helen Flagg, the soloist at the Christian Science Church, Roxbury, Mass., is another who has won success. Mme. Johnson has a large class this season, and will undoubtedly give an important recital in January. She has often been urged to go on the operatic stage herself, but for personal reasons she has devoted her attention exclusively to teaching.

D. L. L.

A SENSATIONAL DÉBUT

Late Jean Lasalle Made It by Falling Downstairs on His Face

One of the most curious débuts that a successful operatic performer ever accomplished was that of the late Jean Lasalle, the French baritone. It was as *Liège*, in "Les Huguenots," that he made his bow, appearing in a wardrobe that was assembled in haste and that proved unequal to the complete dress of *St. Bris*. Lasalle borrowed top boots from one man and a sword from another.

But the owner of the boots had smaller feet than Lasalle, and the owner of the sword had longer legs. *St. Bris* comes on by a staircase, down which he walks majestically.

But the new *St. Bris*, in his tight boots and long sword, could hardly step at all, and he had not reached the bottom before his feet got mixed up with his weapon, and he fell flat on his face.

But "never say die" was Lasalle's motto. He extricated himself and got up, roaring with laughter. The audience was in the same mood, but was so much delighted with the actor's sense of humor at his own expense that it cheered him even before he began to sing. As he afterward sang in fine style he was more applauded than ever, and his début, in spite of the bad omen, gave him a reputation at once.

Lasalle's recent death was due to an extraordinary series of accidents, the first of which befell him while bathing in the sea three years ago. The breakers were high, and one big wave rolled over him. He was thrown onto the pebbles and his foot badly cut by a shell.

The wound proved poisonous and gangrene set in. The singer was long nursed, and never completely recovered. He could hobble about, and one day a few months ago, while he was crossing the boulevards



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Boston Teacher, Whose Pupils Have Achieved Success in Opera and Concert

in Paris, the same injured foot was crushed by a motor car.

ARTICULATION IN SINGING

The "Bad Habit of Suppressing Consonants" Attacked by French Writer

Some suggestive remarks on articulation in singing are made in an article in the *Revue Musicale*, of Paris, by Mme. Alix Lénvel-Levort, of whose views the *Etude* gives a digest:

"The bad habit of suppressing consonants, of which she accuses many French and Italian singers, should be left to birds and beasts, who possess none of the beauties of spoken language. This would seem especially applicable to such musical tongues as French or Italian. A pure tone on the vowels should always be supplemented by clean and crisp pronunciation of the consonants. It is always better to pronounce them clearly than to sacrifice them to the music; and if the words have been properly set, no such sacrifice will be needed. The basis of singing, she continues, is declamation. Singing should be much like speaking, with the necessary legato of tone production added. If singers keep this in mind they will not be apt to indulge in what she calls 'cries' or bursts of excessive emphasis where the sense does not demand them. Some schools and teachers err in this matter by their desire to show constantly the strength of the singer's voice, but this mistake should be guarded against. She advises, further, that the muscles of the mouth should not be contracted too much,

nor the mouth opened too wide, as this tends to destroy the natural overtones of the voice. The muscles below the larynx should not be put in play, the only muscular movement needed being the articulation."

WHEN THEODORE THOMAS LET LOOSE HIS TEMPER

Distinguished Prima Donnas and Noted Tenors Were More Than Likely to Be Offended

In an article on Theodore Thomas in the *New Music Review*, Frank Hunter Potter tells of the brusqueness of the great conductor:

One morning a distinguished German prima donna came to rehearsal; she was to sing Beethoven's "Ah! Perfido" at the symphony concert the next evening. "You can sing this?" said Thomas, pointing to the music. "Oh, yes; anybody can sing Beethoven," Thomas looked curiously at her, but said nothing, and, raising his baton, began the song. After a little the diva touched Thomas's arm and he stopped. "What is it?" "I skip these two pages; they are rather hard, and I don't think it is worth the while to take the trouble to learn them." Thomas laid down his baton, leaned over his desk to the orchestra and said, in his most withering tone: "Gentlemen, the next time we are learning a Beethoven symphony and come to a difficult passage we will skip it; it is not worth while to learn Beethoven. Go on!" and he brought the stick down on the desk—so hard that he broke it.

There was another scene which I doubt if any member of the orchestra who saw it will ever forget. A very famous Italian tenor was singing at a concert for which Thomas and his band had also been engaged, but only to play certain numbers, not to accompany the singers. The tenor asked Thomas, as a favor, to accompany him in a couple of songs. Thomas consented, on condition that he have the orchestral parts in good order. The tenor promised, and arrived at the appointed hour, but the parts were so wrong that Thomas took up the whole half hour in correcting one song alone. When the time was up he reminded the singer that he had told him that he could give him only half an hour, and went on with his own rehearsal. The tenor was greatly enraged, and told Thomas that he had sung with all the great conductors of Europe, but had never been treated so before. Thomas went quietly on with his rehearsal, apparently paying no attention to him, which emboldened him to become more vigorous in his abuse. Without stopping, Thomas simply said, "Get out." The tenor edged away a little, but continued his tirade. "Get out!" More abuse, from a safer distance. "If you do not get out I will kick you out."

NEW BOSTON ORCHESTRA

Mrs. R. J. Hall Will Present It in Modern French Music

BOSTON, Oct. 18.—It now appears that Boston will support at least three large orchestras this Winter. The last one to enter the lists is Mrs. R. J. Hall, the ardent and interesting devotee of the modern French cult, who will give a number of their most recent compositions this Winter with a band numbering 110. Georges Longy, of the Symphony Orchestra, will conduct, and among the novelties will be Ravel's "Spanish Rhapsody," d'Indy's "Souvenirs," Pierné's "Ramonho," Debussy's "Scottish March," pieces by Poise, Rameau and Dukas. Mrs. Hall has brought back with her from Paris a bass-clarinete constructed there for her, which she will play in the performance of an orchestral work devised especially for the player and the instrument.

O. D.

The Unmusical Coreans

Music is as far away from the nature of the Coreans as can be imagined, declares Ellasue Wagner, in the *Washington Star*. Miss Wagner is a missionary just returned.

"We feel greatly encouraged," she states, "if by some fortunate chance we can teach a Corean girl or boy to carry a tune. We've been successful with a few of them, but very, very few. A Corean choir is the most horrible bedlam of noises it has ever been my misfortune to listen to."

George S. Kempton to Play in Baltimore

PHILADELPHIA, Oct. 18.—George Shortland Kempton, Philadelphia's eminent pianist, has been engaged by the Alumnae of Mt. Washington College, Baltimore, Md., to give a recital in the college hall during the first week of December. Another Baltimore college is negotiating with the artist's manager for a recital the same week, which no doubt will follow the one at Mt. Washington.

John Bland's Engagements

John Bland, tenor, will be the soloist at the first concert of the Tonkünstlers, October 26, in New York. Mr. Bland will sing songs by Schumann, Debussy and Richard Strauss. He will sing in Brooklyn, November 2, and East Orange, N. J., November 11.

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DIDN'T BELIEVE THOMSON WOULD REALLY APPEAR

Public Distrust of Belgian Violinist's
Business Reliability Led to Can-
cellation of Tour

There are sometimes divers and significant reasons for an inability to book engagements for artists, principal among them being the artist's lack of reputation. But it is unique when the tour of a prominent performer has to be cancelled because of a naucity of bookings directly due to a public disbelief in his real intention of appearing.

Peculiar as is this circumstance, it is the explanation of the action on the part of Haensel & Jones in cancelling the tour of César Thomson, the Belgian violinist and pedagogue.

"The people seemed to believe that César Thomson's failure to fulfil contracts was a chronic ailment," said Fitzhugh W. Haensel. "While the public is not averse particularly to an artist's having idiosyncrasies by the bushel and enjoying to the utmost the eccentricities of the artistic temperament, yet they heartily dislike abrogations of contract. Accordingly, this season, when we made efforts to book Mr. Thomson we met with doubt everywhere. The opinion was universal that, despite the most alluring of engagements, he would fail as before."

"They would refer to the last fiasco of this nature, when Mr. Charlton was conducting his tour. 'Mr. Charlton swore and vowed by all that was holy that Thomson would keep engagements,' they would say. 'It is a habit with Thomson not to.'"

"In many instances I went so far as to show them the contract I made with him when in Europe last Spring. It contained the clause, signed before Consul General Ethelbert Watts in Brussels, that he would forfeit five thousand francs in the event of his failing to respect the covenant. I knew full well at the time of his reputation for unreliability, and accordingly protected myself and my clients as well as I could. I took the further precaution to make an agreement with Thomson's wife, trusting to her persuasive powers to keep him on the straight and narrow path of business."

"Thomson has other ramifications of the fault indicated. He is subject to that dread

disease known as 'cold feet.' He has been known to arrive in a town and a few minutes before the time for him to appear on the stage to take a train elsewhere. He is afflicted with stage fright. There is no real reason for it. He is undoubtedly a distinguished player and one of artistic ability. I am afraid that this incident, added to others, will forever close the American concert stage to him."

ADDS ANOTHER QUARTET

Organist Eddy Reorganizing Tompkins
Avenue Church Choir

Clarence Eddy, the organist, has just added the following second quartet to his choir in the Tompkins Avenue Congregational Church, Brooklyn: Estelle Solon, soprano; Mrs. Helen B. Price, alto; Ogden W. Ring, tenor; Elbridge Lee Foster, baritone. The first quartet consists of these well-known singers: Mrs. Frances Hewitt Bowne, soprano; Mrs. Clarence Eddy, alto; George C. Carrie, tenor, and T. Austin Ball, bass.

Mr. Eddy is now reorganizing his chorus of forty voices, and application for membership should be made to him at once, either at the church or his New York residence, No. 930 West End avenue.

E. M. Bowman Advocates Use of Brains
as Well as Vocal Cords

Calvary Baptist Church, New York, has perhaps the largest vested choir in the world. It is also fast taking rank as one of the best. Its solo quartet is famous for its ensemble singing, and the chorus, which is volunteer, surprised one of the New York critics into saying that "Such singing is rarely heard in New York."

This chorus is popular with teachers and voice students as a preparatory school for church singers. It supplements the work of the teacher in just those points, sight-reading, ensemble, church repertory and choir routine, which no private teacher has either the time or the opportunity to give his pupils, unless he, himself, has a choir.

Mr. Bowman has the confidence of many of the leading teachers, because it is well known that he never allows his choristers to shout or otherwise overwork the voice. He gets his choir up to a high polish, but he works their brains mainly, instead of their vocal cords. The oratorio of "Elijah" is now in rehearsal for performance in its complete form, and students and music-lovers who would like to enjoy a thorough study of the work should apply for membership at once, either by letter to the secretary or in person, at Calvary Baptist Church, on Friday evenings.

BOSTON CONTRALTO IS HEARD IN COAST CITIES

Interesting Programs Mark Concert
Tour of Anna Miller Wood in
California

Boston, Oct. 17.—Anna Miller Wood, the contralto, will return to Boston about the end of this month and will begin teaching November 1. She has spent the Summer in California and has been giving recitals in several of the cities along the California coast.

The picture shows Miss Wood and her



Anna Miller Wood and Her Accompanist, Frederic Maurer

California accompanist, Frederic Maurer. The snapshot was taken in front of Cloyne Court, Berkeley, Cal., where Miss Wood spent a large part of the Summer. Mr. Maurer is one of the most accomplished accompanists on the Pacific Coast, and his artistic playing has added much to the pro-

grams of songs given by Miss Wood during the Fall.

Miss Wood gave a recital in Unity Hall, Berkeley, September 22, and sang in San Francisco October 7. She sang also in Fresno, October 14. The program for the Berkeley recital, which, while not identical with the others, contained many of the numbers which appear on those programs. It was as follows: "Tanzlied," Hans Leo Hassler; "Joseph lieber Joseph," Fourteenth Century Air; "Gloria il Sole," Scarlatti; "Le Nil," Xavier Leroux, with violin obbligato by Mr. Homer; "Les Papillons," Ernest Chausson; "L'Heure d'Azur," Augusta Holmes; "Ils etaient trois petits chats," Gabriel Pierne; "La Mandoline," Claude Debussy; "Once at the Angelus," "On the Way to Kew" and "O Swallow, Flying South," Arthur Foote; "Beloved, It Was April Weather," "Night Song" and "Tis the Spring," Percy Lee Atherton; "The Danza," George Chadwick; "Frühling und Liebe" and "Liedchen ist da," Robert Franz; "Mignon," Hugo Wolf; "Twickenham Ferry," Theo. Marzials; "Good Night," A. Rulinstein. D. L. L.

On Hearing Mme. Olga Samaroff Play

What hopes and fears, what tragical delight,

What lonely rapture, what immortal pain,
Through those two hands have flowed,
Nor thrilled in vain
The listening spirit and all its depth and height!

Lovelier and sweeter from those hands of might

The great, strange soul of Schumann
breathes again;

Through those two hands the over-peopled brain

Of Chopin floods with dreams the impassioned night.

Yea, and he, too, Beethoven the divine,
Still shakes men's bosoms with his bosom's throes,

O fair Enchantress, through those hands of thine;

And yet perchance forgets at last his woes,
Happy at last, to think that hands like those

Have poured out to the world his heart's red wine.

—William Watson in *The Century*.

Henry W. Savage Seeks Rest in Europe

Business cares were left behind by Henry W. Savage, theatrical manager and occasional operatic impresario, when he departed Saturday on the *Kaiserin Auguste Victoria* for a vacation in Europe. He will return the latter part of next month.

It is probable that Camille Saint-Saëns's "La Princesse Jaune" will be given at the Opéra Comique, Paris, this season.

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GRAND OPERA AGAIN DIVORCED FROM ITS FAMOUS OLD HOME

Passing of the Italian Company Recalls Strenuous Youth and Later Vicissitudes of the Academy of Music, Long New York's Shelter for the World's Most Famous Singers

The recent lamentable death of the popular-price enterprise of the Italian Opera Company gives strength to the feeling that the musical memories identified with the old Academy of Music are past reviving, even in a minor strain. Considering the disagreeable financial experiences that various opera companies have undergone there in recent years, it will be a very stout-hearted impresario who will further defy fate by producing opera within its acoustically magnificent walls. This old theater, once the center of New York City, operatically speaking, seems definitely consigned to the legitimate drama. Who knows but that even vaudeville may some time encircle it within its plebian arms?

To the mothers and fathers and grandparents of this generation the name of the Academy of Music is one to conjure with. Its history is vitally linked with such artistic heroes and heroines as Patti, Campanini, Grisi, Mario, Anna Louise Cary, etc.

It was in 1854 that the Academy of Music first opened its doors, and until the opening of the Metropolitan Opera House, in 1883, it was without rivalry in New York. From the first this temple of music seemed destined to be a place of financial shipwreck. Although the productions were masterly, the artists of the best, and the patronage good, the end of the season usually found a considerable deficit in the exchequer. Numerous changes of management seemed futile in the attempt to stem the tide of insolvency.

Providing that Oscar Hammerstein's "educational" motive had its precedents, the charter of the Academy contained mention of a purpose to cultivate taste by furnishing entertainments at moderate rates, and also by providing opportunities for instruction and by giving rewards.

While these aims were not kept in mind at the beginning, Ole Bull, who for a few weeks was its manager, declared his intention of fulfilling them. This was in 1855. He announced that he would open a conservatory as well, and offer a prize of \$1,000 for the best grand opera by an American composer upon a strictly American subject. The conservatory plan fell flat, not to be revived again till Heinrich Conried came to rule at the Metropolitan.

In this latter day of Carusos and Melbas, superlative praise usually results in the shaking of older heads, with a reference to the "singers that used to be." Then usually comes an enumeration of the vocal "stars" that illuminated former operatic skies. To the lips of the old-timers come such names as Clara Louise Kellogg, Minnie Hauk,



—Photo by E. F. Foley

The Academy of Music on Fourteenth Street and Irving Place, New York

Emma Nevada, Adelaide Phillips, Josephine Yorke, Emma Albani, Victor Maurel, Suzanne Adams, Marietta Alboni, Jenny Lind, Henrietta Sonntag, Beneditti, Vestvali, Nilsson, Lagrange, Brignoli, Amodio, Mirate, Ravelli, Piccolomini, Del Puente, Nicolini and others.

While Max Maretzek was the first lessee of the Academy J. H. Hackett's company, including Grisi and Mario, really opened it on October 2, 1854. Hackett, thinking that the brilliancy of his cast justified it, advanced the price of seats to \$2. A small audience caused a reduction to \$1.50 the next night. The failure of the company was announced about the middle of December, the assistance of the stockholders being insufficient to sustain it. February 20, 1855, was the date of the last performance under that régime.

Following Ole Bull's brief career as manager, the Lagrange troupe, then downtown, finished the season, with Maretzek, the former lessee and impresario, as leader.

During the years 1855, 1856, 1857 and 1858 the old theater was alternately ruled by Maretzek, Strakosch and Ullmann. For a year following, the Academy was not used for opera.

Adelina Patti made her début at the Academy on November 24, 1859, when Maretzek and Ullmann were dividing the honors and troubles of impresario. The opera was "Lucia di Lammermoor."

Colonel James H. Mapleson held the managerial reins in the period between 1878 and 1884-1885, when the Academy's operatic swan song was sung.

Around this manager many recollections cling. It is said of Colonel Mapleson that he was the only manager who could owe

Adelina Patti money. The singer's acquisitive and retentive pecuniary proclivities are world-famous. Another story is related of a creditor who, armed with a formidable bill, stormed Mapleson in his office where he was clipping tickets for free distribution in order that the auditorium might be filled. Not only did Colonel Mapleson succeed in getting the creditor to call off the sheriff, but actually succeeded in borrowing \$75 from him.

It is said that, when the crash came, Adelina Patti's name was on Colonel Mapleson's debit book to the extent of five or six thousand dollars, which, nevertheless, did not prevent him from getting her to sing at his benefit some time later.

Among the male artists who captured the hearts of New York music-lovers from time to time during the life of the Academy of Music foremost came Italo Campanini. He was beyond doubt without a peer in his day. When Campanini died in 1896 in Italy Philip Hale wrote:

"No tenor who has blazed here above the opera horizon has fully equaled in brilliancy Campanini at his zenith. De Reszke, in point of personal refinement, is a greater artist, but his voice is inferior, and his dramatic action lacks the elementary force shown by Campanini when aroused. De Lucia is a greater actor of melodramatic parts, but his voice is too shrill. Tamagno in 'Otello' is beyond comparison, but that is his one opera. Of all tenors who have visited us since 1873, the greatest, viewed from all points, was Campanini."

Previous to the supremacy of Campanini Brignoli was the idol. He shone in all his glory from the earliest days of the Academy until it approached its decline. Previous to the Mapleson period he had quit the Italian ranks to sing in concerts and with English companies. As an actor and an artist he was not worthy of consideration. His merits rested entirely upon the peculiarly fascinating quality of his singing. He was a very superstitious man, and wouldn't sign a contract on the thirteenth day of

the month or on a Friday. He was also known for his abilities at the trencher, and could do justice to a meal of a quantity sufficient for a whole family, and a hungry one at that. To protect himself from the Evil One, who might come upon him when his fingers were not placed in an attitude of protection, his baggage always included a pair of horns.

Mario Marchese de Candia, usually known by his first name, undoubtedly matched Campanini's artistic stature if he did not surpass it. Certainly, if the latter deserved the praise Mr. Hale bestowed upon him as a singer of the period he names, Mario occupied the same position in the earlier time.

Mario retired from the stage in 1867, but five years later returned to sing in America in concert with Carlotta Patti, Sauret, Annie Louise Cary and Teresa Carreño. When this return came he had only a splendid stage presence and a reputation to commend him. He was then sixty-two years old, and made the excursion solely because he needed the money.

Since Colonel Mapleson's régime at the Academy the old house has seen the rise and fall of numerous opera companies. That they have never become permanent tells the significant tale of financial failure. From time to time various companies, mostly Italian, have endeavored to put the Academy of Music into the musical world as a lasting and potent power, but every time with the same result. The recent Italian Opera Company was the most pretentious of them all.

Its collapse, due to internal dissension and poor attendance, is a matter of but a few days ago. Here was a company with a really competent cast, and with a number of singers worthy to carry out the traditions of the olden times. But Fourteenth street will probably never again be the same street as when all artistic avenues led to the Academy of Music.

Within a comparatively short time memories of the Academy and of those who won fame there have been vivified by that admirably intimate and interesting "Chapters of Opera," from the pen of H. E. Krehbiel.

HENRY HADLEY IN SEATTLE

Tschaikowsky Work Will Introduce Him as Symphony Orchestra Director

SEATTLE, Oct. 13.—The Symphony Orchestra Society has begun its third season with additional strength and an increased number of musicians. Eight symphony concerts and a number of Sunday afternoon popular concerts are planned for the season. The new director, Henry Hadley, will be seen in action for the first time at the concert of October 24, at which he will play Tschaikowsky's Sixth Symphony as the major work of the evening. The season tickets are selling rapidly.

The new director is an orchestral conductor with wide experience both in America and in Europe, and a composer whose works have been played by leading orchestral organizations of the world.

Among the additions to its corps of musicians the society has secured Max Donner, a concertmeister. He is regarded as occupying a high position among violinists.

Georg Henschel will be one of the soloists in Berlioz's "Damnation of Faust" when it is sung at one of the Royal Choral Society's concerts in London this season.

Anton Van Rooy has been engaged for a series of concerts in London.

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TWENTY-FIVE YEARS A DIRECTOR

Arthur Claassen to Celebrate Brooklyn Anniversary by Conducting "Der Freischütz"

His twenty-fifth anniversary as a musical director in Brooklyn will be celebrated on Monday, November 1, by Arthur Claassen, distinguished both in this country and Germany as a conductor and composer. The observance will probably be quiet in nature, for a more formal event is being planned for him for a later day, but the anniversary falls, appropriately, upon the day when he will conduct, in the opera house of the Brooklyn Academy of Music, the first of two performances of Weber's grand opera, "Der Freischütz."

This will be produced by the Arion Singing Society of Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences, on as elaborate a scale as when given in the Metropolitan Opera House. It will be repeated on November 4.

Chief parts in the opera will be taken by Mme. Marie Mattfeld, soprano, by special permission of Mr. Dippel, director of the Metropolitan; Mme. Mihr-Hardy, soprano; Emil Fisher, basso, and Frederick Gunster, tenor.

Brooklyn's interest in the opera will be centered in no small degree upon four young women of the borough who will sing the rôles of the bridesmaids in the opera. These are Louise Schippers, Lillian Funk, Maliz Wagner and Betta Holsten. Theodore Habelmann, who was the first artist to sing *Lohengrin* in this city and recently retired as stage manager of the Metropolitan, will have charge of the stage arrangements in the local production.

As the twentieth anniversary of Mr. Claassen's connection with the Arion Society as its director will take place on January 1 next, it is believed likely that a celebration commemorating the two anniversaries will be held this Winter. Mr. Claassen came to this country and to Brooklyn in 1884, having been graduated from the famous musical conservatory of Weimar. Upon the recommendation of the late Dr. Leopold Damrosch, he was appointed director of the Brooklyn Zoeliner Männerchor, which he conducted until 1890.

In the latter year he became director of the Arion Singing Society of Brooklyn,



ARTHUR CLAASSEN

Brooklyn's Distinguished Director, Who Will Soon Celebrate His Twenty-fifth Anniversary

which position he still holds. His connection with the Arion brought him into official relations with the United Singers of Brooklyn. With this organization he won, in 1893, at a national sängerfest in Madison Square Garden, a prize bust of Beethoven, which was placed in Prospect Park. In 1896, in Philadelphia, the United Singers, under Mr. Claassen's leadership, won a prize bust of Mozart, which also was placed in the park. The winning song was Dudley Buck's arrangement of "Annie Laurie."

Mr. Claassen conducted the Brooklyn National Sängerkongress in 1900 in the Thirtieth Regiment Armory. In this the Arions won a prize donated by Emperor William of Germany. Following this event Mr. Claassen, with S. K. Saenger and Otto Wissner, went to Germany as delegates to present the appreciation of the German singers to the Emperor for his gift of a prize.

With the Arions Mr. Claassen gave concerts at the world's fairs in Chicago and

St. Louis, and in the recent celebration in Jamestown. He conducted a concert in the Waldorf-Astoria Hotel in 1902 before Prince Henry of Prussia, in recognition of which he received from Emperor Wilhelm the gift of a diamond pin.

Mr. Claassen was at the head of the Arions when the society made its famous trip to Europe last year. The society gave charity concerts in the principal cities of Germany and sang before the Crown Prince, who entertained the members at dinner.

Eight years ago Mr. Claassen organized the University Glee Club of Brooklyn. He resigned from the directorship after a year's service to accept a contract with the German Liederkreis of Manhattan, which is said to be the largest and most important German singing organization in the country. He conducted the Hudson-Fulton celebration concert of this society in the Metropolitan Opera House on September 20 last.

Mr. Claassen recently conducted the first rehearsal of the New York Mozart Society of Manhattan which was organized in July last, with Dr. Adelaide Wallerstein as its president and Mrs. Alma Webster Powell, of Brooklyn, as vice-president. This society will give six musicales, the first on November 6, in the Rose Room of the Hotel Astor, Manhattan. The programs will consist entirely of selections from operas, with full scenic equipment, and in at least one instance an entire professional cast.

Mr. Claassen has been recognized as a director and composer by both the German Emperor and Franz Liszt. His compositions are played and sung in this country and Germany. One of his best known compositions is "Ganz im Geheimen." He was made a Fellow of the Brooklyn Institute of Arts and Sciences in recognition of his services as director and composer.

An Aid for School Work

HOLLYWOOD, CAL., 1909.

To the Editor of MUSICAL AMERICA:

I find that MUSICAL AMERICA is just what I want for my school and studio work.

HUGO KIRSCHHOFFER.

Supervisor of Music.

Hollywood Union High School.

Lily Elsie, London's favorite *Merry Widow*, is now singing the name part in "The Dollar Princess" in the English metropolis.

MUSIC NOT FOR THE FEW

St. Paul Man Resents Idea That Certain Composers Are for "Inner Circle" Only

"I am glad the *Dispatch* has claimed music for all the people," said a St. Paul man who does not sing or play any instrument. "It has always hurt my feelings to think that the great pleasure I experienced in listening to music was not an intelligent pleasure at all, and that what I heard was a mere echo, as it were, of the sounds heard by the inner and exclusive circle that had a personal acquaintance with Brahms and Beethoven."

The same music-loving individual deprecated the applause permitted at the Choral Club's performance of "The Messiah" both last Christmas and a year ago last Christmas in St. Paul.

"I shall never," he said, "attend another performance of 'The Messiah' in St. Paul until I am assured that there will be no applause. 'The Messiah' is in the nature of a musical service, and any one who goes deeper than the merely sensuous and gains fortification for his soul from its uplifting passages must feel that the applause jars."

THE INTERPRETATIVE ARTIST

He Must Become His Subject's Other Self, Declares Dr. Wüllner

A definition of interpretative art has been given by Dr. Ludwig Wüllner, whose song recitals so stirred the country last season, and who sang last Saturday afternoon at Carnegie Hall. It is a definition which explains Dr. Wüllner's own success:

"To be able to understand the motives, the feelings, the emotions of another human being is in itself a gift that is given to the few. To be able to give that understanding out—in other words, to express it intelligently to an audience—that is art. You must be able to put yourself into the same frame of mind, the same train of thought as was the poet when he wrote the words. Then, when you have put yourself under his skin, so to speak, you are able to understand the words in their every import, you take upon yourself the psychology of that poet, and you are, in a sense, his other self when you give his work to the public. You cannot fail to make live the spirit of the words when you have accomplished this."

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BLIND AMERICAN PIANIST SURPRISES EUROPE BY HIS TALENT

Success in Composition and Concert
Already Won by Youthful Portland (Ore.) Musician

PARIS, FRANCE, Oct. 10.—A young man from Portland, Ore., has begun a career as a pianist that is attracting the attention of musicians in the European cities. He is Francis Richter, son of one of the members of the Portland Orchestra. Mr. Richter's musical accomplishments seem the more remarkable from the fact that he has been blind from infancy. He plays with an accuracy which is amazing, and he is only twenty-one years old.

Early in November Mr. Richter will give a concert in Æolian Hall, London, where he had gratifying success at his debut last Spring. He has also a number of salon engagements at the homes of influential amateurs. Before leaving Paris he is to open the season of the International Music Union with a solo program. Mr. Richter played last week at Henry Fames's new studio, No. 16 Rue Marbeau, and he will fill public engagements in Paris later in the season.

This young musician has had but two years of study in Europe, having been taught the rudiments of music by his father, beginning at the age of three years. He owes his pianistic finish to Leschetizky and his capable *vorbereiters*, while his studies in composition and in Braille, the written language and notation of the blind, he followed under the friendly direction of Herr Labor, a Viennese organist, who is also without sight.

Mr. Richter's musical education has been made possible by the citizens of Portland, Ore., who placed a fund at his disposal. His studies have been carried on under the surveillance of Mrs. Rogers, of Portland, who was instrumental in raising the necessary endowment and who was appointed as his legal guardian.

The improvisations of the young man are particularly ingenious and well balanced, and he has aroused enthusiasm more than once by his spontaneous variations on a given theme. He is of the moderns in his manner of expression. His music is graceful and melodious. That he has a real and solid talent for composition there is no doubt, and it is composition that interests Mr. Richter most deeply. He has already



Francis Richter, Young American Pianist, Who Has Earned Success Abroad

written a comic opera, which he calls "The Grand Nazar," which is said to be exceptionally creditable.

The make-up of his programs also reveals a rare intelligence. As a concert player he is best in his interpretation of the romanticists.

At the London concert Mr. Richter will play the Leschetizky suite, which is too little known, a Beethoven Sonata, the Schumann Carnival and other well chosen numbers.

Minnie Tracy, the American singer, has just signed a contract for the big Wagner Festival to take place in Budapest, beginning January 17. She has returned to Paris from Dieppe, where she spent a part of the Summer, singing with great success in the Wagner Festival organized there in the "Grande Semaine" of music. Miss Tracy sang the Aria of *Elizabeth*, from "Tannhäuser," and the Liebestod, from "Tristan," with an excellent orchestra of sixty men selected from the Colonne concerts. Other American artists were also

conspicuous in the "Grande Semaine." Yvonne de Tréville was exquisite in her numbers from "Lakmé," "La Bohème" and "Traviata," and little Aline Van Baren played in two of the concerts. Some of the Parisian musicians who lent their concurrence were Thibaud, Delmas, of the Opéra, and Mlle. Bibot.

One of the new singers to appear at the Metropolitan Opera House, New York, this season is Mlle. Elvire de Hidalgo, who has just been engaged for three years. She is the lyric soprano who has sung with much success at the Khédive's Theater, in Cairo; the San Carlo Opera, at Naples, and the Opéra of Monte Carlo. She is best known to the French people through her appearance in "The Barber of Seville," which was given some time ago for the benefit of those injured in the Moroccan disaster. Mlle. Hidalgo is able to sing in New York this year only during the months of March and April, on account of previous engagements in Europe. The young girl is but seventeen years old.

LOUISE LLEWELLYN.

the conservatism of the German public and also the importance of my engagement. I said that I fully realized everything. After he had presented it to the conductor he came back, saying that, on account of the aversion of the Berlin public to unknown works and to unknown composers, it was suggested that I play one of the older and better known concertos.

"My manager said that I should not take sides with America against Berlin. I never take sides—I take a stand, and this was it:

"No MacDowell, no Carreño," was the message I sent back—and I played MacDowell.

"How did it take? I have never seen a more enthusiastic public. Those people, able to judge for themselves, knew the worth of the work. In 1906, when I went back to Berlin after a long absence, Nikisch himself requested that I play the MacDowell Concerto."

SCHUMANN-HEINK'S TOUR

Singer at the Top of Her Popularity and Vocal Prowess

Reports from the various cities which Mme. Schumann-Heink has visited this season indicate that that singer's wave of popularity is still rising. Her bookings of the season have been of such number that she was enabled to begin as early as September 23. Everywhere the welcome has been as hearty as that extended to a long absent friend.

The new Schumann-Heink is the mature artist, the ideal interpreter. From season to season she has been proclaimed as at the very zenith of her powers, only to return the next to startle her auditors and critics with some new phase of her art. It has been so this year in all the cities Schumann-Heink has performed in.

In many of the thirty cities on her list she has return engagements, and in several as many as five appearances. This tour was the last arranged by the late Henry Wolfsohn, and bids fair to outstrip all her other tours, all of which had been in Mr. Wolfsohn's hands. Mrs. Wolfsohn, as the successor of her late husband, is ably executing all the plans.

BOSTON OPERA REHEARSAL

Those Who Heard First Work of New Company, Were Thrilled

BOSTON, Oct. 18.—It was a thrilling moment for officials and certain favored singers who were present when Henry Russell called the first rehearsal in the Boston Opera House, Tuesday afternoon. Verdi's "Aida" was given with soloists, chorus and orchestra, and given with a swing and conviction which spoke volumes for the work of such men as Messrs. Conti, Goodrich, Menotti, Roze, Sbavaglia and their assistants. Those who took part in this initial performance were Miss Parnell, *Aida*; Mr. Hansen, *Rhadames*; Miss Rogers, *Amneris*; Mr. Pico, *Amonasro*; Mr. Archambault, *The King*; Mr. White, *The High Priest*. It is, moreover, additional cause for satisfaction that, as far as it was possible to judge in the course of a single hearing, the acoustics of the new theater are as much of a triumph as its architecture.

English musicians are up in arms because a public speaker said the other day that "the teaching of music in elementary schools unfits boys and girls for their occupations in after life."

VOICE STUDENTS TOO EAGER

Beginners Should Be Content to Go Slow, Says Karlton Hackett

"The human voice," says Karlton Hackett in *The Musician*, "is the most marvelous sensitive instrument for the expression of emotions of which we know. But it is an instrument governed by certain laws which no man may break without serious penalty, even to destruction."

"Every Fall vast numbers of voice students pitch into work full of ambition, of musical feeling, of earnest desire to accomplish something worthy—but intensely ignorant of the laws of singing. Like all who are young and ambitious, they wish to do the 'big' things at once, before they have learned the skill in the use of the voice which makes these things possible. It is

the old, old story, yet the newest problem which presents itself with each student who comes to begin his labors.

"This desire of the young for the big things, for full voice, for dramatic effects—in short, for the final result—is the most serious problem the teacher has to meet. Yet solve it he must, or the year's work will be wasted, if not worse. How to tame the pupil's spirit to the singing of easy, simple things in a quiet manner, and at the same time keep up his interest and ambition is the question, and the doing of this thing marks the difference between the true teacher and the failure.

"The basis of singing lies in the ability to produce a pure, free tone. This depends on perfect freedom and elasticity in the entire tone-producing apparatus. With the young pupil it is simply impossible to produce this kind of tone if the pupil tries to

use his full voice or make any of the big effects which so move him in the finished artist."

"NO MACDOWELL, NO CARREÑO"

How Pianist's Defiance Secured American Composer Berlin Hearing

"No MacDowell, no Carreño." That was the defiance with which Mme. Teresa Carreño, the pianist, introduced herself nineteen years ago to conservative Berlin through the medium of the great American composer. Mme. Carreño was to appear with the Philharmonic Orchestra.

"When asked for my programs I gave my manager the name of the Second Concerto, by Edward MacDowell," she relates. "He looked at it and at me in blank astonishment, and asked whether I understood

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FORMS NEW CHAMBER MUSIC TRIO

**Ella Backus-Behr, Noted Pianist,
Will Introduce Organization
to New Yorkers**

A chamber music trio that will make a specialty of social "afternoons" is the very interesting novelty which is being forwarded by Ella Backus-Behr, the American pianist, originally of Kansas City, and for the past three years a resident of Berlin.

In her newly occupied home at No. 69 West Eighty-eighth street Mrs. Behr told of her plans to a representative of **MUSICAL AMERICA**.

"This idea is one which I have fostered for a considerable time, and one which has received gratifying encouragement both from friends and those who would give me engagements," she said. "It is a kind of work which I have been pursuing in Berlin with considerable success."

"Society is always looking for new things, and I think that an organization such as I propose to promote would fit exactly into the wishes of many of the social-musical set. I am confident there is enough interest in music of this kind to support it. There are plenty of wealthy people here, I think, who will patronize it liberally."

"The trio will consist of a pianist (myself), a violinist and a cellist. Of course, aiming as I do to produce the best and to play in a manner according, I must have collaborators of the first rank, and only such will I take. I have now under consideration several whose reputations would make them eligible. Already I have booked four engagements for the month of November. One 'afternoon' will be given at the studios of John Dennis Meehan, in Carnegie Hall."

"In order to give the interest of variety to the performances, the programs will include solos for any one of the three instruments."

"Chamber music is, I believe, the music of the future. The tendency toward the solo and individual performer idea is gradually being dissolved. In the former kind of music is, I believe, the exposition of the very essence of music. It is true that a soloist can accomplish much, but I feel that in the combination of voice or instrument is the divine compound."

"One of the interesting pieces which I shall help to demonstrate this Fall is a piano quintet by Edgar Stillman Kelly. It is a wonderful piece of composition. The music which he is writing to 'Macbeth' is another instance of his genius. This opera will be produced in Coburg next season."

Mrs. Behr will continue with her teaching, which has formed an important part of her work for a number of years. In the West she developed many artists, among them being Gertrude Concannon, who exhibited such brilliance at the Convention of Music Clubs last Spring.

In Berlin Mrs. Behr had a large class of Americans and Europeans, and many of them have followed her to America.



ELLA BACKUS-BEHR

**Accomplished American Pianist Who Is
Now Identified with New York's
Musical Life**

Mrs. Behr's career as a pianist is familiar. Her success everywhere has been pronounced. She had the honor of playing, for the first time in this country some time past, Emil Paur's Piano Concerto in B Flat Minor. This, as is known, is a stupendous piece of musical workmanship, and calls for a breadth of technic and a degree of musical ability on the part of the performer that will probably keep it forever a novelty. The way in which Mrs. Behr rose to the requirements of the composition, played with all the dash and fire of a Carreño, whose pupil she is, was gratifying.

THEIR FIRST REHEARSAL

**Metropolitan Choristers Tried Out Before
Formidable Corps of Conductors**

With Andreas Dippel and his corps of assistant conductors and stage managers watchfully intent upon the proceedings, "Lohengrin" had its first full choral rehearsal in the Metropolitan Opera House on Thursday night, October 14. The rehearsal was without orchestral accompaniment, Herr Morganstern, one of the assistant conductors, doing valiant duty at the piano instead.

In the first row stood the alert Mr. Dippel, keeping careful guard over the singing, and standing beside Stage Manager Stern, formerly of the opera house in Prague, and valuable also, according to Mr. Dippel, because of his facility in the languages.

Near the footlights, the score before him on a desk, stood the talented assistant conductor, Hagemann, beating time and clapping his hands rhythmically. Behind him another assistant conductor kept watch, and at his right was still another, Herr Yokel. Alfred Hertz was there, too, superintending the choral practice for about an hour.

Another exceedingly busy man was Scher-

tel, stage manager from Bayreuth. He tried to show the choristers how Siegfried Wagner had taught the stage crowds to move about in the remarkable production which he conducted. The men and women sang with a will. Some of them did not move quite as vivaciously as Dippel wanted them to, and the administrative manager went upon the stage to spur on the phlegmatic ones. He expressed himself as particularly delighted with the voices of the contraltos. "Lohengrin" is to be one of the features of the opening week.

ATTENDANCE RECORD BROKEN

**Wisconsin University School of Music
Anticipates Successful Year**

MADISON, Wis., Oct. 18.—The School of Music at the University of Wisconsin, under the direction of Professor Eugene Luening, has opened the year with an attendance much larger than at any time in its history. Following the complete reorganization of the school and the methods of instruction, it is expected that a most successful year will be experienced.

Professor Luening will personally conduct courses in advanced harmony, musical composition and musical appreciation, and in addition will take charge of the choral work. Professor E. A. Bredin, the well-known organist, besides giving instruction on the pipe organ, will offer instruction in musical theory and elementary harmony. Mr. Hall will have charge of the history of music, and Mr. Case will conduct the work in public school music instruction. Classes in violin instruction and work in other lines will be opened within a few weeks.

M. N. S.

ONLY ONE OF ITS KIND

**Atlanta Musical Association Claims Several
Unique Features**

ATLANTA, Oct. 18.—The Atlanta Musical Association has in one year reached a membership of more than two hundred of the best professional and amateur musicians, and has as associate members many of Atlanta's social leaders.

The association claims to be the only one of its kind in the world. It embraces a philharmonic orchestra, choral society, artist and educational concerts and library, besides social and ethical features.

The officers of the association include: President, Miss Bertha Harwood; first vice-president, Kurt Mueller; second vice-president, Mrs. R. Wayne Wilson; corresponding secretary, Mrs. Theodora Morgan Stephens; recording secretary, Miss Kate Blatterman; treasurer, Edward A. Werner; auditor, William E. Arnaud.

"BOHEMIAN GIRL" GIVEN ON BALFE ANNIVERSARY

**Performance at the Manhattan Took
Place Thirty-nine Years After
Composer's Death**

A fact that was noted with interest in connection with the giving of Michael Balfe's "Bohemian Girl" at the Manhattan Opera House, Wednesday evening, was that the performance took place exactly thirty-nine years after the death of the Irish composer, on October 20, 1870. When Balfe died at his English country home in Hertfordshire, in his sixty-third year, his "Bohemian Girl" had already lived through twenty-seven years of melody, and the opera was thus one of the oldest of those revived at the Manhattan.

Further distinction was given to the performance in the fact that it was the first time opera in English had been tried at the Manhattan.

LEMARE'S ORGAN RECITAL

**London Musician Opens Brooklyn Institute
Series of Recitals**

Edwin H. Lemare, of London, opened the annual series of organ recitals on the Frothingham organ maintained by the Brooklyn Institute last week. The program was: Bach, Toccata and Fugue, D Minor; d'Ervy, "Canzona della Sera"; Boccherini, Minuet in A; Mozart, Fantasia in F Minor; Wagner, Trauermarsch from "Götterdämmerung"; Lemare, "Souvenir" and "Chant de Bonheur"; Improvisation; Rossini, Overture to "William Tell."

Mr. Lemare, who has already earned high position among organists, added more laurels to his reputation as a composer with his "Souvenir," a study on the pedal point F, and "Chant de Bonheur," a delicate little bit of musical bric-a-brac, both heard for the first time. The only other new composition was the Canzona, by d'Ervy, organist of the London Oratorio. An improvisation on a theme handed in by H. S. Sammond, the Brooklyn organist, gave the audience an idea of the Englishman's powers of *ex tempore* composition. The effect of the Overture to "William Tell," which closed the concert, was unfortunately marred by an asthmatic condition of some of the lower pipes of an otherwise sweet-toned organ.

At the recent Three Choirs' Festival at Hereford Schubert's oratorio fragment "Lazarus" was sung for the first time in England, but without leaving a deep impression.

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DAMROSCH SECURES MANY NOVELTIES

Loeffler's "Pagan Poem" and Oldberg's New Overture on New York Symphony's List

Patrons of the Symphony Society of New York will be interested in the completed list of novelties and lesser known works for the season, which has now been prepared by Walter Damrosch. The list is as follows: "Pagan Poem," after an eclogue of Virgil, for orchestra, piano and three trumpets off the stage, by Charles Martin Loeffler; Dramatic Overture, "Paolo and Francesca," Arne Oldberg; "Czar and Sultan," a suite of musical pictures, op. 57, by Rimsky-Korsakoff; Scherzo, op. 45, Carl Goldmark; "Troisième Suite," by Moszkowski; "Le Printemps," op. 34, by Alexander Glazounov. A Debussy program will be given, including a new "Marche Eccossaise" and a suite, "Au coin des enfants."

Other novelties will be a ballade by Liadow, written throughout in the five-four time first popularized by Tchaikowsky in his "Symphony Pathétique"; ballet music to the pantomime; "Les Petits Riens," by Mozart, and a Concerto by Rameau arranged by Felix Mottl. Elgar's Symphony, which made such a remarkable success last Winter, will be repeated, as well as symphonies by Beethoven, Brahms, Dvorák, Haydn and Schubert.

The Loeffler work is not to be regarded as a concerto, the piano part being intended to blend in with the general effect. Arne Oldberg is one of the most thoroughly equipped of American composers technically, and is rapidly gaining recognition for his works in chamber music and orchestral forms. The second movement of the Moszkowski Suite is the famous "Note Obstinee."

Subscribers have been informed that they may obtain their tickets at the office of the society, No. 1 West Thirty-fourth street, Room 505.

The opening of the season of the Symphony Society on November 7 will find the orchestra practically unchanged in its personnel from the past year. David Mannes and Alexander Saslavsky, the two concertmasters who have been with Mr. Damrosch for the last fifteen years, will again occupy the first chairs. Paul Kefer will again be first cellist, and Mr. Manoly double bass. The famous French wood wind players who were imported from Paris five years ago include Messrs. Barrere, flute; De Buscher, oboe; Leroy, clarinet, and Mesnard, bassoon. The first trumpeter is a new member from Mottl's Orchestra in Munich, as is also Mr. Alloo, who will play the kettle-drums. There are but few changes in the second instruments.

New York Symphony in Wisconsin

MADISON, Wis., Oct. 18.—The New York Symphony Orchestra, under the personal direction of Walter Damrosch, accompanied by Isadora Duncan, the dancer, will make its appearance in Madison on Wednesday. This will be the first appearance of the orchestra at Madison, and, in fact, its first appearance anywhere in Wisconsin outside of Milwaukee. It is expected to attract one of the largest audiences ever gathered in Madison. M. N. S.

Panizza, Campanini's associate Italian conductor at Covent Garden, is the composer of an opera entitled "Aurora," which was recently produced with success at the Colon in Buenos Ayres.

FEAR OF COLDS AND INDISPOSITIONS DOESN'T WORRY HER



Regina Vicarino (Center), Signor Dammarco, the Tenor, and the Jovial Mistress of an Inn at Siena, Italy

There is much discussion regarding the ascetic life which the artists of vocal rank are compelled to live through fear of deterioration or injury to their organs of song. In fact, so universal is the belief that the "great" artists have to live in constant fear of "colds" and "indispositions" that many gifted people have designated their willingness to be anything but public singers, their theory being that they are compensated in being permitted to live normal lives in which these terrors do not lie, like Damocles's sword, above their trembling heads.

Regina Vicarino, soprano of the Manhattan Opera Company, refutes this theory. She lives and moves and has her being in security and content, and doesn't invite the attack of disease by the eternal consideration of its proximity. She also believes that this attitude is becoming prevalent with the gradual recognition by the public that it is a pose and an exaggeration.

"Regina Pinkert, the soprano formerly with the Manhattan, now married and retired, advised me on this subject," she said recently when she met a MUSICAL AMERICA interviewer at the studio of her teacher, Arthur Lawrason. "Don't pamper yourself and wear protections around your throat. Harden yourself," was the message she gave me. Recently Sembrich has been giving advice along these same lines—not to render your throat and voice weak by wearing 'precautions' or adopting any of those weakening methods."

Miss Vicarino is the type of woman who succeeds through sheer will and continued application. She is the personification of the adage regarding genius constituting an ability for hard work. Her evolution was an evolution of resolves.

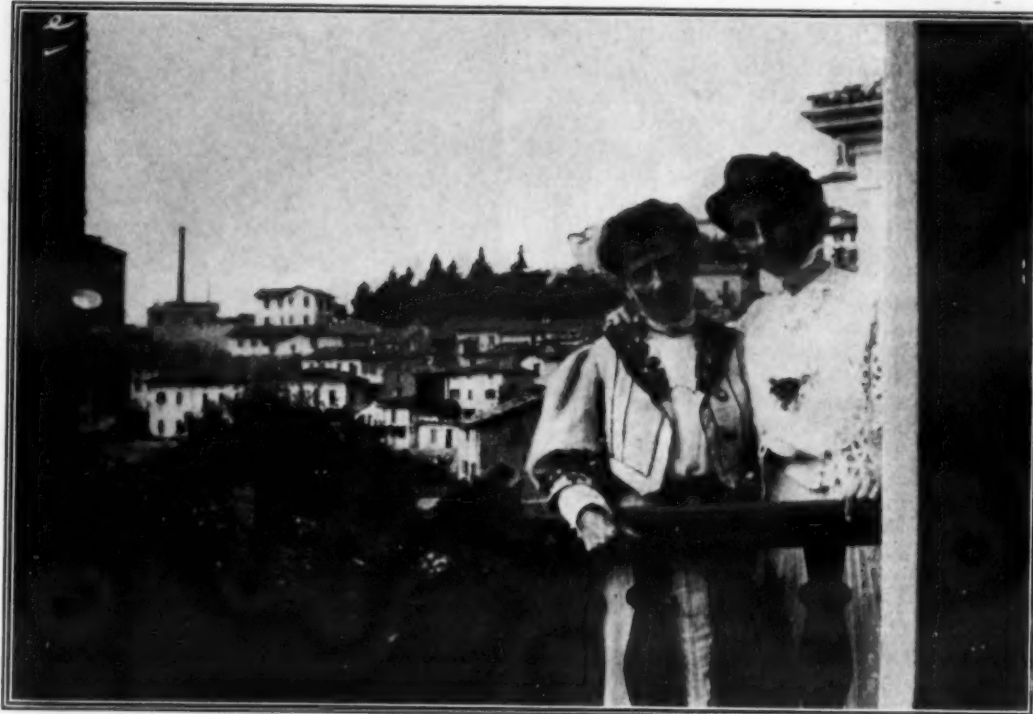
She came to Mr. Lawrason and straightway resolved that she would do better than any other student entering Mr. Lawrason's classes that year. She went to work and carried off the honors. The next year she resolved to gain the highest range of any singer in that year's class.

Up and up went her notes until finally she soared around F flat and F natural. At a recent concert at the Manhattan she sang the former note with brilliant success. Then she determined to accomplish more than any student of Mr. Lawrason's had done. By this time it was a habit with her to succeed, and the dice were loaded in her favor. She couldn't lose. She then said she would go into grand opera. She admitted knowing nothing about grand opera, but

Regina Vicarino, Newest American Singer in the Manhattan Opera House Company, Refutes Popular Theory Regarding Ascetic Life Prima Donnas Must Live—Arthur Lawrason, Her Teacher, Tells of Her Hard Work.

is the city where every one has to go. This is the 'Hub' of Italy, artistically.

"I returned to New York last Spring and happened to sing a couple of numbers for Mr. Hammerstein. He gave me an engagement then, which I considered a signal honor, as I believe that he makes it a point to hear his artists in opera before adding them to his forces."



Miss Vicarino and Her Mother at Brunate, Overlooking the Lake of Como

that was a matter of a short time, she said. It was. At twenty-three years of age she is a prima donna, singing at the Manhattan Opera House, and, judging by past performances, she is a singer of whom America can well be proud.

And all the time she was supporting herself and her mother, even during her study period. At sixteen she was teaching French and English. Her decidedly mixed parentage made linguistic feats come easy to her.

As to biography, Miss Vicarino is twenty-three years old. For the past five years she has studied more or less under Mr. Lawrason, and she is proud of the fact that there is no "made in Italy" or "made in Germany" stamp on her voice. It is a product of New York City.

In the Spring of 1907 she went to Milan, and six weeks later secured a contract to sing in Malta for six months. Her rôles included *Marguerite*, *Nedda*, *Micaela* and parts in "Fra Diavolo," "Ballo en Maschera" and others. She was commanded to sing three times before the Duke and Duchess of Connaught then the Governor. She also sang at numerous concerts at the palace of the latter. As a proof of esteem the Duchess presented her with a diamond brooch, in which the stones traced the giver's initials.

The following year she sang in Florence, Venice, Gaustella, Bologna and Lugo, scoring successes as *Violetta*, *Gilda* and *Felina*.

"In Italy," she explained, "the seasons are very short—say, a month or two. These are so arranged that while one city is having its music, another is not, in order that there may be enough singers to go around. As regards securing bookings, Milan

Miss Vicarino is the youngest of the Hammerstein stars. Up to the present time she hasn't had much opportunity for displaying her powers, her parts up to date including only *Micaela* (which she sang for the first time in French), and *Irma* in "Louise." What she has done, however, has stood out saliently and indicated what she will achieve with greater opportunities.

She has a five-year contract with Hammerstein, which means a one-year contract with option of renewal for five, resting with the impresario. She has been promised an engagement at Covent Garden next season.

All the time during her travels Miss Vicarino has had her mother with her. They took turns chaperoning each other.

Mr. Lawrason, who had been supplying most of the information about his pupil (she forbearing in awe of the gentle god Modesty), felt it his duty to tell about the accomplishments of his prize pupil.

"She took the line of the greatest resistance, instead of the line of the least," he said. "By that I mean that she essayed the most difficult tasks, and didn't hesitate to tie her wagon to the farthest star. She is the ideal pupil. The teacher never has to tell her one thing twice, and she never acts as though the conditions were reversed—that she was the teacher and I the pupil. It is my rule never to take students who are not professionals or who do not intend taking music for their work. Miss Vicarino is the type of the serious-minded student who means business. Her place in the operatic world to-day shows it. And she is young yet and growing in powers. Watch her!"

J. B. C.

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TO MAKE HER FIRST AMERICAN TOUR

Autumn Hall Returns from European Conquests—Pupil of Thomson and Heermann

After seven years abroad spent in study under those famous masters of the violin, César Thomson and Hugo Hermann, and having played in many of the important cities of Europe with great success, Autumn Hall returns this season to make her first concert tour of her native country.

Miss Hall displayed her unusual ability as a violinist at a very early age. She was born at Erie, Pa., and while a very young girl was sent to Pittsburg to study under Franz Kohler. Miss Hall's progress was so rapid that to develop her talent further she was sent abroad to study under the most eminent European masters.

Miss Hall is a magnetic player, who satisfies not only the critical musician, but at the same time interests and delights the most indifferent layman. Emil Paur has called her the "most promising of the violinists in America to-day." César Thomson pronounced her one of his most accomplished pupils. Heermann also indorsed her, predicting for her a wonderful future.

Miss Hall's success was instantaneous, her technic and her distinctive musical temperament being the subject of the most laudatory comment.

Miss Hall's American tour will include many appearances in the East and Middle West. Her first New York recital will be given in Mendelssohn Hall early in December, and will be followed by appearances in Philadelphia and Boston. The tour



AUTUMN HALL

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is under the direction of Arthur O. Berry, and gives promise of being most successful.

Officers of Nashville Chorus Announced

NASHVILLE, Oct. 18.—Officers of the Nashville Chorus, which is preparing for an active season, are announced as follows: W. W. Knox, president; Frank T. Welburn, vice-president; Richard P. Dews, secretary and treasurer; Othello U. Briggs, librarian; Prof. Franz J. Strahm, director; executive committee—Sam K. Welburn, chairman; J. H. Sikes, F. T. Welburn, W. W. Knox, B. O. Carter, R. P. Dews and O. U. Briggs; membership committee—

Franz J. Strahm, chairman; Mrs. W. B. Lincoln, Grace Handly, James T. Camp and Will T. Hatch.

Christine Miller in Demand for "The Messiah"

Christine Miller's success as an interpreter of the contralto arias in "The Messiah" has been so marked that she is in unusual demand for this oratorio. On December 3 she makes her third appearance

with the Oberlin, O., Musical Union, singing at the matinee performance in the choral of the Beethoven Ninth Symphony, and in the evening in "The Messiah." Miss Miller sings the same work at Evanston, Ill., on the 16th, also a re-engagement. The Arion Club of Milwaukee was so pleased with her work last season in "The Messiah" that an appearance this year was at once arranged for, the date being December 28. The Philharmonic Club of Minneapolis wanted Miss Miller for its Christmas performance, but because of conflicting dates in Pittsburg she was compelled to cancel the engagement.

THOUGHT SINGER A PRIEST

Barcelona Mob Gave De Seguro the Thrill of His Life

MILAN, Oct. 5.—The basso, De Seguro, who removes this season from the Manhattan to the Metropolitan Opera House in New York, had an exciting experience last Summer with a Barcelona mob, which for a few minutes threatened to prove serious. De Seguro was engaged for seven performances in July in Barcelona, which is his native city. Unlike most of the opera singers engaged, he was fortunate enough to complete his full number of performances, singing for the seventh time the very evening before the riots broke out which for more than a week made Barcelona a city of terror.

Among many other buildings fired at by the mob was a school under the direction of priests, which De Seguro had attended as a boy. He was in a street near by, witnessing the progress of the flames, when his anger was aroused by the remarks of some Spaniards near him, who were crying out against the priests. De Seguro undertook their defence, rashly enough, and spoke of the many children of the poor who had been educated in that very building. The argument became heated, and finally one, pointing to the basso, cried: "How do we know that he is not a priest himself? He is clean shaven!"

"I realized that I was in somewhat of a predicament," said De Seguro, in speaking of the adventure later, "for if they had knocked my hat off they might even have declared I had a tonsure—there is a suspicion of baldness at the back of my head. Fortunately, however, I managed to lose myself in the crowd."

E. L.

WERRENRATH SCORES IN CHADWICK'S "LOCHINVAR"

Work at Maine Festival Wins Popular Young New York Baritone New Honors

Another success was won by Reinald Werrenrath, the baritone, at the Maine Festival, where his singing of Chadwick's "Lochinvar," with orchestra, was a revelation of charm, virility and dramatic force. To many of his listeners it seemed as if the music might have been written for him, so perfectly was it suited to his voice and delivery. He won much approbation for his fine work in the "Dream of Gerontius," and his various groups of songs.

His rendition of the Gurnemanz rôle in the excerpt from "Parsifal" recalls as a fact of interest that his father, George Werrenrath, sang the part of Parsifal in the very first performance of the music in America, when it was introduced here by Theodore Thomas.

Reinald Werrenrath will be busy in and around New York for the rest of October, giving his song recital at Mendelssohn Hall on the 26th. During November he will go on a recital tour through the Middle West, the farthest point being Kansas City, Mo. He has bookings ahead until late in the Spring, and has had some difficulty in arranging conflicting dates offered for his acceptance.

Henry Gurney's Crowded English Season

LONDON, Oct. 2.—One of the busiest American tenors on this side is Henry Gurney, of Philadelphia, who has been in Europe four years, the first two in Italy, where he sang with fine success in three operas, and the last two in England, singing in opera, oratorio, concert and recital. Mr. Gurney's immediate engagements include visits to Plymouth and Brighton, four performances in London and a ten days' tour of North Wales.

Helene Steagemann, a well-known Berlin concert singer, has become engaged to the Count Sigwart zu Eulenburg, a son of Prince Philipp zu Eulenburg.

The "Saint Francis" of Edgar Tinel, the Belgian composer, is to be sung by several of the choral societies in Germany this Winter.

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ATLANTIC CITY'S MUSICAL CLUBS OUTLINE A STUDIOUS YEAR'S PROGRAM

ATLANTIC CITY, Oct. 18.—Each year, to a sojourner or resident of this resort, shows a distinct advance in music. From the "merry-go-round" style of a few years ago, the city has progressed to classic and modern opera, chamber music, oratorios, and performances of soloists of international



J. L. BAIER

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reputation. With this progress the local clubs and societies have kept pace.

One of those who have worked hardest for the advance of musical standards in the City-by-the-Sea is John S. Ingram, whose father, Dr. Nelson J. Ingram, was among the pioneers in music work here, a bass soloist and promoter of choruses. Dr. Ingram still takes leading parts in the Mendelssohn Club and Quartet of men's voices, of which his son is director. Mr. Ingram has fifty-five voices with which to begin this year's work. The first rehearsal took place October 4.

There has been a demand for Mr. Ingram to form a mixed chorus for oratorio study this season with the Mendelssohn, Crescendo (the women's study club) and some of the Philharmonic Ladies' Chorus. Plans are taking a definite outline.

The leading music study club of the resort, the Crescendo Club, of fifty-five members, is in its fifth year, and opened its season October 5. Mrs. W. Blair Stewart will have charge of the first meeting,

and Mrs. Josie D. Balliet the second. These will be followed by a part-song rehearsal of a Gounod selection, directed by Mrs. Charles E. Ulmer, president of the club and superintendent of music in the public schools.

The club's principal studies this season will be the operas given at the Manhattan, New York, and the Philadelphia Grand Opera House. Many of the Crescendo members have formed a grand opera club to attend matinee performances. A "mixed" quartet, as well as a women's quartet, will be features this year, to be directed by Mrs. John S. Ingram. A piano quartet will be another new feature, arranged by Mrs. Herbert W. Hemphill.

Probably the oldest musical society of



MAIE EMMA SCULL

President of Atlantic City Philharmonic Ladies' Chorus

Atlantic City is the Männerchor, formed twenty years ago. The rehearsals of the Männerchor are proving a stimulus to charitable concerts.

The Philharmonic Ladies' Chorus, five years old, has been under the baton of Louis Kroll ever since its inception. Its first rehearsal will be held in November, after a business meeting this month. Its work will be Tchaikowsky's "Love and Nature," Wagner's "Rienzi," D'Indy's "L'Etrange," and part songs by Massenet, Schubert and Schumann. Maie Emma Scull is the president.

Mr. Kroll, pianist and director of daily concerts for five years at the Marlborough, conducts a quartet which gives chamber music recitals once a week and on holidays, with organ recitals by Mr. Kroll Sunday mornings.

Pedrick's Orchestra is another all-the-



J. S. INGRAM

Director Atlantic City's Mendelssohn Club

year-round hotel organization. Mr. Pedrick had announced his intention of forming a choral society of mixed voices, to give high-grade works, but illness prevented his carrying out this plan.

Another hotel music project lies in the effort to retain Paul Zierold and part of the Royal Berlin Orchestra that played on the Steel Pier in the Summer.

The largest chorus of men that practises weekly, after December, is the Morris Guards. This society is the leading military and social body. It is 150 strong, and is directed by Thomas J. Roberts, organist and choirmaster of St. Nicholas Roman Catholic Church. This chorus gives unique minstrel performances, concerts and operas, the men taking all the parts, and it has a quartet and an octet of selected voices.

The Hahn Quartet, of the Quaker City, will give its annual concert at Galen Hall in December or January. This hotel will have semi-monthly concerts by local and out-of-town artists. Eliabeth Pattee Wallace, of Philadelphia, in folk songs and recitations from "Dixie" and children's recitals; Mrs. Edna Cale, Miss Tyson, Miss Hempel and Hempel's Orchestra have been favorites and will take part this season.

Mrs. Adella French Parsons, organist of the First M. E. Church, an active member of the Crescendo Club and a piano teacher for several years, has formed a juvenile music study club. The first meeting was held September 11. Mrs. Parsons was elected president and Ruth Bacharach, treasurer; other officers elected later. The society chose the name "Atlantic City Chaminade," and its meetings include a business period and piano illustrations from modern composers, principally women.

During September Angelene Ostrander-Kroll, of Atlantic City, gave a series of recitals of contralto *lieder* and arias, with the Marlborough-Blenheim Piano Quartet, under Louis Kroll, her husband, director and pianist.

On October 4 the Women's Research Club, a general literary club with a section for music study, began its series of weekly gatherings to study "Famous Women." The first meeting was devoted to old Hebrew music and the oldest tunes.

French Composer's Lost Voice

The talented French composer, Mme. Marie Horne, was once the possessor of a beautiful, highly trained soprano voice, and delighted to sing as an amateur, but, unfortunately, she lost it a few years ago owing to a terrible accident. The lace of her dress caught fire from a lighted candle, and before assistance arrived she was so badly burned that she had to remain swathed in cotton-wool for a year. On her recovery Mme. Horne turned her attention to composition, with the greatest success.

GREAT FULTON PAGEANT FOR 1911 IS ASSURED

Mammoth Historical Play with Elaborate Musical Embellishments the Plan

An outline of the plan for the pageant in connection with the inauguration of the Robert Fulton Water Gate, which New York is to witness two years from now, was given to Charles Henry Meltzer, of the New York American, by Frank Lascelles, the English pageant master, before the latter's recent departure for London.

"I shall not return till after the production of the London pageant next year," said Mr. Lascelles. "We count on having as many actors as possible—all amateurs—in the New York pageant. All will be volunteers and none of them will be paid."

"The difference between the Hudson-Fulton parades which you saw here and the English so-called pageants? It is the difference between a very costly and in its way, perhaps, beautiful Drury Lane pantomime and a Shakespearian production by Henry Irving."

"It is our intention to give New Yorkers a great open-air resuscitation of history in dramatic form, with musical and processional embellishments, accurate costuming and appropriate backgrounds."

"The play which will illustrate this history will probably be written by a young American student named Marcou, who has just gone through Oxford."

"Music, in the shape of marches, choruses and hymns, will be written for us by American and English composers. They have still to be selected."

"The cost of the pageant will be borne by a group of wealthy and prominent New Yorkers. We have not fixed on the exact spot which we shall use for our purposes. Several estates on and adjoining Manhattan Island have been offered."

"Immediately after the London pageant," added Mr. Lascelles, "that is to say, about July next year, I shall return to New York to begin organizing the Fulton history play."

It is expected that the pageant will engage 30,000 persons. It will be presented either at the laying of the foundation stone of the Robert Fulton Water Gate or at the dedication of that monument.

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New York, Saturday, October 23, 1909

THE MUSICAL MANAGER

Early last June the New York *Evening Post*, apropos of the death of Mr. Henry Wolfsohn, took up the question of musical managers and musical bureaus in a manner which it appears to us was somewhat unjust, in that the whole case was not stated nor was any remedy suggested for known and admitted evils, except the impossible one, that musicians and artists should learn to do without the managers and do their managing themselves.

We forebore at the time to take the matter up, because Mr. Wolfsohn's death was too recent, and also because we were in hearty sympathy with his widow and his organization in their efforts to maintain the Wolfsohn Bureau, which, with all its shortcomings, was not alone the pioneer in the field, but had accomplished much for the development of musical culture in the country by enabling musicians and concert organizations of rank to tour the country with success.

The *Post* intimated that, through the Wolfsohn Bureau, such distinguished artists as Fritz Kreisler, Schumann-Heink, Josef Hoffmann, Mischa Elman, Louise Homer and Corinne Rider-Kelsey were but a few of those "who had made money through and for Mr. Wolfsohn." "And if rumor be correct," added the *Post*, "Mr. Wolfsohn reaped a wonderfully rich harvest for his industry and ability."

If many artists made money for themselves through Mr. Wolfsohn, why should not Mr. Wolfsohn, as their manager, be entitled to his fair share?

The *Post* admits that the artists would have preferred to have given him a wide berth, because of his charges, and reluctantly paid his commissions! Exactly! Artists are notoriously averse to paying out anything that they can avoid, with the exception of a rare few.

Still the question arises: Could these artists have made as much money as they did, had they not had Mr. Wolfsohn's great ability and experience to guide them—in fact, would some of them have made any money at all without his aid?

This practically brings up the whole question as to the efficacy of the musical manager or the musical bureau, and involves the consideration as to whether they are merely parasites or useful agencies in the musical field.

Let us admit that there were many evils, especially in the earlier years; that many evils still exist; that commissions were too high; that the lists of expenses were often "padded"; that, as the husband of one artist claims, he was charged a large sum for lithographs which were never printed. Let us go farther, and admit that there are musical managers who do not conduct their business on reputable lines; that they are overbearing; that they accept large sums, even thousands of dollars, not only from mere aspirants for fame, but even from artists of distinction, and, having secured these advances, do practically nothing in return.

Let us admit, for the sake of argument, all this, and there will still remain a large percentage of actual usefulness to be credited to the musical manager and the musical bureau, especially those of good repute—and there are many such.

As to the ability of the artist, even of the highest distinction, to get along without a manager in this country, that was tried a good many years ago once by Adelina Patti, when she was still in the height of her drawing power. She thought she could do without a manager, hired Steinway Hall, put out her little shingle, and didn't take in enough to pay the rent and the gas. Immediately following, when she got in again with Henry E. Abbey, she drew between \$8,000 and \$10,000 at each concert.

The fact of the matter is that the country has outgrown the old conditions which existed when P. T. Barnum brought Jenny Lind over and could, with a few announcements in the morning papers and a few thousand handbills, arouse the community to interest in his great prima donna.

To-day, in order that the tour of the artist may be financially successful, it must be prepared at least a year in advance, and large sums of money must be expended in advertising and in arousing public interest. It is of record that Steinway & Sons spent nearly a year and almost \$70,000 before Paderewski made his first appearance here. And it was through this generous expenditure and the heroic work of the late Charles F. Tretbar—who at that time had the management of the artistic affairs of the great pianoforte house—that Paderewski was enabled to make not only the tremendous artistic but the financial success that he did—for the two do not always go together.

To-day, with the enormous increase in our musical activities, a manager, in order to be able to give his stars a fair chance, must work away ahead, so that he may arrange his route, that it may not conflict with other attractions. He must get in touch with the managers in other cities. He must interest the press. A vast amount of work has to be performed, which only experienced, able, well-backed organizations can undertake with any assurance of success. This involves also considerable capital and serious risk.

Another important factor to be considered, and which did not exist before, is the attitude of the musical public, which has become so surfeited with stars, great performances, great concert companies, great musical organizations of all kinds, that it takes unusual ability, a great deal of work, a lavish expenditure, to secure even for artists of renown, who come to this country for the first time, anything like a fair chance.

Now, then, if this be true, what shall we say about new and young aspirants for fame, whom the *Evening Post*, in its article, takes especially under its protection? If it is no longer easy for the great artist to secure a success in this country, how much more difficult is it for the young aspirant, and how much more has the manager to labor and also to expend in exploitation, in order to secure the aspirant a hearing and a successful tour?

There is, however, still another consideration which was not touched upon at all by the *Post* in its editorial.

That is, that there have been plenty of artists and organizations who have made money for themselves, but have made no profit for the manager. The *Post* in its article assumes that all artists make money, not only for themselves, but for their managers, whereas the contrary is true. A long list of great pianists alone could be adduced who were a serious expense to the piano manufacturers who supported them, a serious burden upon the managers who managed them; but when it came to dollars and cents it was the pianist alone who had the profit.

We have no desire whatever to excuse the shortcomings of managers, nor to wink at the many evils which, as we said, exist and are to be deplored. But when the musical manager, the musical bureau, are up for trial let us have the whole story, and give those of them who have endeavored to conduct their business on reputable lines the credit and the mead of praise that they deserve.

The solution of the problem is not, as the *Evening Post* would suggest, the abolition of the manager and the musical bureau and the handling of the business by the artists or the concert organizations themselves, which is wholly beyond their power, but a wise discrimination in favor of those managers and of those bureaus that are honest, whose word is their bond, that keep their agreements and pay their bills.

John C. Freund

The Berlin *Signale* has said that with the exception of Busoni and Teresa Carreño not a single European pianist of distinction has shown an inclination to visit America this Winter. The Chicago *Record-Herald* is much excited over this "harrowing intelligence." In the first moment of consternation aroused by these tidings, says this paper, it seemed as if concert-goers in the United States would be constrained to fall back upon the pianistic activities of native artists. This terrible possibility may not, however, be so alarming as

it seems. The country might learn that piano playing without long hair and Polish names is not impossible. The declaration of the *Signale* will be read with what Hashimura Togo calls "feelings of peev" by a number of European pianists not wholly unknown to fame, who will play in America this season.

David Bispham, at his recent Carnegie Hall concert, was distressed by the applause between the numbers of the group of Brahms's "Four Serious Songs." Some of the New York papers spoke of the audience as "ignoring the request for silence, which was printed on the programs." Such a request may have appeared on the slips containing the words of the songs, but it did not appear on the programs. Many persons in the audience did not get the slips, hence the misunderstanding. Such difficulty would be obviated by having the request printed on both the programs and the slips.

The New York *World*, in an editorial concerning the new \$225,000 building for the Institute of Musical Art, calls it a "temple of popular music." Are our institutions of musical education coming to as bad a pass as the military bands, and abandoning the classical and the traditional for the popular and cheap? Or, is the *World* editor merely a little careless in his choice of words?

A recent visitor to Algernon Ashton found that gentleman busy working on his Fifth Symphony. So far as the musical world knows, from any evidence to the contrary, he must be writing his Fifth Symphony first.

A new tenor has been discovered. He is a locksmith by trade, and is already dubbed a "second Caruso." Let us hope he will keep in the key.—*Music*, London.

What we hope is that he is no modern musician, for it would be a pity if his locks had no key.

PERSONALITIES



Two American Musical Celebrities

They are both Americans, they are both celebrated, and—they both hail from Chicago. On the left is Fannie Bloomfield Zeisler, the pianist, and beside her, with the characteristic smile, is George Hamlin, who gave his opening recital in Carnegie Hall last Sunday. The photograph was taken in Holland this Summer.

Foots—One of the busiest of American musicians is Arthur Foots, who, besides teaching and playing, finds time to compose a considerable amount of music. His last work is a string quartet, which he completed during the Summer.

Schumann-Heink—In presenting Mme. Schumann-Heink with the freedom of the city on Columbus Day, Detroit paid the singer a striking and uncommon tribute. Schumann-Heink was the stellar attraction of the Columbus Day celebration, and was introduced to the public of Detroit by the Mayor in the concert given at the Light Guard Armory. Early in the afternoon she was invited before the City Council, which presented her with the freedom of the city.

Tango—Eugenio Tango, the new Italian conductor at the Metropolitan, is not unknown to this country. He came here in 1896 as the conductor of the company brought by Colonel Mapleson.

Kreisler—It is not generally known that Fritz Kreisler, the Austrian violinist, spent considerable time in the Austrian Army. It was after his first tour in America, when barely eighteen years old, that he entered military service, and, with his characteristic whole-heartedness, as though he intended to make it his permanent profession. He became a lieutenant in a cavalry regiment, and, strange to say, during this time the violin was very little in his hands.

Caruso—A medicated lozenge manufacturer and operatic song writer, John Wallace Thom, of Edinburgh, has sued Signor Caruso because he claims four of his songs submitted to the famous tenor, with stamps enclosed for their return, have not been sent back. "I suppose you write songs to make people buy your lozenges," remarked the Sheriff when Thom presented his appeal in court. "Quite right, your Honor; they need 'em after singing to clear their throats," replied the plaintiff. Thom was advised he would have to wait until Caruso was in Great Britain to get service on him.

WOMEN COMPOSERS OF AMERICA—21

Eleonore MacLean, of New York,
Whose Songs and Piano Works
Have Met with Much Favor

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized to achieve yet greater success.]

While quite a young girl Eleonore MacLean, of New York, was taken abroad by her father, and during a long residence there (Judge MacLean holding a government position) her musical education was pursued under Steinhardt, in Germany, with whom she studied piano and violin, and later with Moskowski, in Paris.

It is not surprising that one of Miss MacLean's artistic temperament should feel the inspiration of the musical atmosphere in which so much of her life has been passed, and while yet a girl in her teens the musical instinct became manifest in both song and instrumental form.

A setting to "The Night Has a Thousand Eyes" was the first of her compositions to be published.

After her debut in society Miss MacLean, who is an attractive blonde, for some time had little opportunity to cultivate the muse. Her skill as a pianist, however, together with her winsomeness, kept her in close touch with noted musicians, and as acquaintance ripened these appreciative friends were permitted to look over some of the musical manuscript with which she had whiled away many an hour.

It was inevitable that her talent should be recognized, and in the past year or two several of her pieces have been published



ELEONORE MAC LEAN

in response to the wishes of these discerning critics.

A setting to Robert Louis Stevenson's words,

"Sing me a song of a lad that is gone," has received favorable mention, as has the composition for piano, "Chant d'October." The latter piece Miss MacLean says came to her while walking in a beautiful country place with golden red foliage everywhere. Theme followed theme in accordance with her moods, and so clearly defined that she could write the piece without going near the piano.

Her charm of manner makes Miss MacLean much sought after socially, and those who know her only as a society favorite are surprised to learn that she is quite a student of the occult.

WHY KIPLING FLED AS BISPHAM SANG "DANNY DEEVER"

Once at a private party in New York David Bispham sang "The Hanging of Danny Deever" to an audience which included Rudyard Kipling, author of the verses which Walter Damrosch set to music. Mr. Bispham tells the story in the October *Bohemian*:

"At the conclusion of my efforts," he relates, "Mr. Kipling abruptly left the room and the house, with never a word about the song, which had by that time become famous, and was sung by every man with a D and a diaphragm in his make-up. But, as Kipling says, 'that is another story.' And it came out after he had recovered from the attack of pneumonia he caught on the way home that very night. This was the way of it:

"On my return to London the next Summer a gentleman called on me and brought a message from the celebrated author to the effect that he was very sorry if on such-and-such an evening he might have appeared to have been unceremonious in leaving the room without some word as to 'Danny Deever,' which he had heard then for the first time. But that the fact was—and Mr. Kipling wanted me to know it—that he was so powerfully moved by the composition that he could not trust himself to speak, and so made a bolt for the door!"

In the same article in which he tells why "Danny" is his favorite song, Mr. Bispham gives an interesting history of its first hearing and its wonderful hold upon popularity:

"The first performance of this song was

early in 1898, at a large private musicale which I gave while singing in my native city, Philadelphia, with a grand opera company, that year managed by Messrs. Damrosch and Ellis. Mme. Melba was one of the guests. She was also one of the company, which included Nordica, Gadske, Ernst, Kraus and Emil Fischer. Suffice it to say that the song made an immediate hit of the most pronounced character, and that being the case, it is small wonder that I included it at once in my repertoire. There was cause for wonderment, however, in two things that happened ere long. The first was that when a little later I introduced 'Danny Deever' to New York, at one of the Sunday night concerts at the Metropolitan Opera House, the critics, in spite of the enthusiasm of the house, did not like the composition and found it devoid of form, rhythm and tune!

"It is a curious thing to note how this 'Danny Deever' grips people," continues the singer. "Old men and children, young men and maidens—yes, and old ladies and gentle spinsters—there is not one that is not made to sit up and breathe hard, just as that rear-rank man did, or feel cold and hot by turns, and get 'white, so white,' just as the color sergeant did while Files-on-Parade was whispering to him.

"So, Mr. Kipling and Mr. Damrosch," concludes Mr. Bispham, "my compliments to you both, and thanks for what is now considered to be one of the great ballads of musical literature—ranking with Loewe's 'Edward' and Schubert's 'Erl King.'"

The Leadership of the WEBER PIANO

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¶ Caruso and Bonci, the two greatest tenors of the day, use the Weber Piano and assert its superiority.

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¶ The unanimous preference expressed by these and many other celebrated musicians, surely indicates that the Weber Piano must be possessed of qualities that establish its leadership beyond question. Yet you are not asked to accept the verdict of these great celebrities without personal investigation. The piano that has evoked all this enthusiasm is *here to-day* for you to hear and try. All that we ask is to permit your own senses to bear witness that it is indeed *the* piano of all others that you would rather own.

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MME. MAPLESON'S ART

Metropolitan's Ballet Instructress Has
Perfected It Through Long
Experience

MILAN, Oct. 5.—The news that Mme. Malvina Cavalazzi Mapleson has been engaged by the management of the Metropolitan Opera House in New York to open a school for the ballet in connection with that theater should be welcome news to those who love the art of dancing in its traditional beauty.

A graduate of the famous school of La Scala, Milan, Malvina Cavalazzi made her debut as a *première danseuse* at that theater, and here, very soon after her debut, Henry Mapleson, son of the famous impresario, saw her, fell in love with her and prevailed upon her to marry him. She made him a most devoted wife, and continued her career with the opera companies under his father's direction. She appeared in New York with Adelina Patti on one of the latter's last operatic tours, and was well known all over Europe.

Upon the death of her husband some years ago, Mme. Mapleson lost all desire to appear in public, and opened a school for classic ballet dancing in London. Her pupils found engagements with some of the

best companies in operetta there, and as solo dancers in "the halls."

Last July, at her annual pupils' matinee, the writer had the pleasure of seeing a number of these pupils, one or two already professionals, the others in a fair way to become such. The program included several pantomimes, and the excellence with which the young girls rendered these examples of a most difficult art, together with their ease and grace, spoke volumes in their teacher's praise.

Under such capable direction the school of ballet at the Metropolitan should before long insure us a ballet really worthy the name.

E. L.

Lehar Opera for New Theater

It is stated that a new opera by Franz Lehar is to be a feature of the opera comique season at the New Theater. The composer of "The Merry Widow" is said to have transferred the rights of the piece to the New Theater, and to have agreed to conduct the orchestra himself at the opening performance. Whether the piece is altogether a new one or whether it is an opera as yet unproduced anywhere remains to be disclosed.

Gervase Elwes, the English tenor, sang at the Southport Triennial Festival this week.

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CARNEGIE HALL NEW YORK

WHAT EVERY ORGANIST SHOULD KNOW

Plenty of Good Old-Fashioned Work as Good a "Short-Cut" to Success as Any, Declares William C. Carl

"How long will it be necessary to study the organ before I secure a position?" With what frequency, writes William C. Carl in the New York Tribune, do we hear this well-worn question propounded by the eager student? Good "old-fashioned" work and plenty of it is about as good a "short cut" to success as one can give in reply to such an inquiry. How many students ever stop to estimate the requirements necessary to enter a profession before launching into it?

First of all, an organist must learn his instrument and then to play it. This may seem a strange assertion. It means simply this, that filling in a few notes with the feet and forming a certain number of combinations with the stops does not constitute organ playing at the present time, nor did it at any period in its history.

It would be well if the ten commandments on theory were followed more closely by those who pursue the subjects of harmony and counterpoint. They are as follows:

"Thou shalt form no other sounds but pleasant ones.

"Thou shalt not make unto thyself any unalterable rule. Thou shalt not bow down thyself to them nor serve them; for all rules may be broken by thee, when thou has learned why such rules should not be broken.

"Thou shalt not carry thy parts too high nor too low; for the singer will hold himself guiltless that taketh him out of his range.

"Remember augmented intervals are very difficult to sing, either for thy soprano, or thy alto, or thy tenor, or thy bass, and for this reason are to be avoided.

"Honor thy parts by giving each a smooth, flowing melody, that thy music may be long in the land that is given thee.

"Thou shalt not have consecutive fifths.

"Thou shalt not skip from the fifth in the bass.

"Thou shalt not bear false relation, but keep thy chromatically altered tones in the same part.

"Thou shalt not double thy major dominants nor thy minor sub-dominants, thirds, nor any dissonant tones of thy tonics or thy dominants, nor thy sub-dominants, nor their relatives, either major or minor."

The organist must have ideas and be able to express them. It is a mistake to slight the study of other subjects outside of music, for he must be broadminded and versatile. I know of no profession that requires more promptness of action and the ability of having the mind under complete control than that of the organist. A college education should be pursued whenever possible. It may mean that one will be obliged to enter the musical profession a little later, but it will pay in the end.

Concentration, always essential, is especially so for the man on the organ bench. How many are struggling to acquire it?

The education of an organist is supposed to include harmony, counterpoint, orchestration, improvisation, musical form, history and a host of kindred subjects. He must also understand the voice, be able to train boys as well as adults, know something about the art of diction, conduct, and so on. I could continue indefinitely, so broad is the subject.

For a successful recital there are several things necessary to acquire.

The technic for both hands and feet should be such that the works of the great masters will receive an interpretation that will raise them above the ordinary level and be placed in the virtuoso class.

Virtuosity is a necessity for recital work, not only in the dexterity of hands and feet, but in the general management of the instrument, tone coloring, combining of stops and quick changes of registration, in order that the rhythm is not broken or interfered with.

Alexandre Guilmant says: "Never change the registration if by doing so the rhythm must be broken." An orchestra always plays with unbroken rhythm. Why, therefore, should we hear it done all too frequently on the king of instruments?

Rhythm is of paramount importance in organ playing. Break it, and the attention of the audience is interrupted and diverted.

ST. PAUL'S SYMPHONY

Conductor Rothwell Announces Personnel of His Orchestra

ST. PAUL, Oct. 18.—The personnel of the St. Paul Symphony Orchestra for the coming season, as announced by Conductor Rothwell, who has sought the services only of seasoned players, is as follows:

Sam Rhys, first concertmaster; Fram Anton Korb, second concertmaster. First violins—Charles Kunen, Walter Logan, D. Muhlenbruch, Oscar Baum, Arnold R. Lotz, F. Gilbert, G. A. Thornton, Joseph Peyer, Frank Hancock, Carl Heinrich. Second violins—Max Weel, leader; Alfred Damm, Louis Marmer, Carl Feder, L. J. Francoeur, Sam J. Jacobs, Fred Hancock, Otto Conrad, W. Beukenberg. Cellos—Basario Baurdon, leader; Fred Scheld, Roberto Sausone, Gerald R. Merville, A. W. Mairland, John Ryder. Violas—Herman Ruhoff, leader; Anthon Dahl, C. E. Weisel, J. Levi, S. W. Elkind, H. Stein. Harp—D. Alberti. Double basses—Johan Hroba, leader; Gus Tacke, Stephen Mala, Ernest Rossi, Angelo Falco, P. F. Sauer. Flutes—L. Rossi, L. Guibert, J. A. Golberstadt. Oboes—Emilio Ganzerla, L. Daucet. English horn—M. Doucet. Clarinets—Clarence Warmelin, J. M. Bohnen. Brass clarinet—Oscar Ringwall. Bassoons—Henry Cunningham, Vincenzo Pezzi. French horn—Morris Van Praag, Achille Caranci, James Grubner, V. C. Kec. Trumpets—William Thieck, F. Pierno, M. Withof. Trombones—M. Serri, Otto Wolter, Stanley Broz. Tuba—P. F. Sauer. Tympani—Karl Mainzer. Drums—A. L. Snyder, J. E. McCarthy. Organ—G. A. Thornton.

Rudolf Berger to Stay in Berlin

Oscar Saenger, the New York teacher, received a cable dispatch last week from Rudolf Berger, his pupil, announcing that the latter had decided to fulfil his three-year contract with the Royal Opera House in Berlin and not accept the offer he had received to join the Vienna Opera Company.

TACOMA CLUBS ACTIVE

Ladies' Musical Organization Opens Season with Artistic Program

TACOMA, WASH., Oct. 16.—Opening the 1909-10 season, the Tacoma Ladies' Musical Club gave its annual complimentary concert Tuesday afternoon at the First Christian Church. Mrs. J. S. Thomas, the president, assisted by the executive board, had arranged an artistic program. Among the artists appearing was Mrs. E. M. Rogers, pianist, of Port Angeles, formerly Mary Luppen, whose playing at the State Federation in Seattle was one of the notable features of the opening session. Bentley Nicholson, a Seattle tenor, was another soloist.

The Beethoven Club, comprising members of Clara White Cooley's classes in the study of music, resumed regular monthly meetings last week, and the junior chorus of the Tacoma Musical Institute has also begun work. The cantata, "A Day in the Woods," which was given so successfully by the children last year, will be repeated soon both in Tacoma and nearby towns. The institute's concert orchestra is rehearsing for a busy season.

Baroness de Bush in Milwaukee

MILWAUKEE, Wis., Oct. 18.—The Baroness de Bush, formerly a Milwaukee girl, the daughter of a musician, who before her marriage to the English nobleman gained wide distinction as a grand opera singer, was in Milwaukee last week. While here the Baroness expressed a great desire to sing in America. She has never appeared before an American audience in grand opera, although in Europe she obtained a great reputation. Her greatest success was achieved in Mascagni's "L'Amico Fritz."

In Search of a Swedish Folksong

PORT CHESTER, N. Y., Oct. 7, 1909. To the Editor of MUSICAL AMERICA: Can any of your readers tell me who publishes the Swedish folksong called "The Maiden and the Hazel Bush"?

F. MAY PETERS.



CLARA de RIGAUDO

THE ART OF SINGING

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Jeanne Jomelli, Prima Donna Soprano of the Metropolitan Opera and Manhattan Opera Houses, N. Y., says.

Sept. 15th, 1908. "I know that by Mme. de Rigaudo's ideas and her method of voice culture, her pupils cannot but sing well, and that she does not need an opinion from any one, but stands all alone high and proud in her profession."

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ECHOES OF MUSIC ABROAD

French Government Gives Ear to Saint-Saëns's Request—Strauss, with Visions of Increased Royalties, Simplifies "Elektra" for the Smaller Opera Houses—What Paris Will Hear at the Opéra Comique This Year—British Composers to Be Championed in Paris by Society Organized for the Purpose—London to Hear "The Truth About Music in America" from Hermann Klein—An Opera Tenor Who Can Play the Piano

CAMILLE SAINT-SAËNS recently sent a request to the French Minister of Fine Arts for a modification of the conditions governing the production of new works at the Opéra Comique in Paris. According to existing regulations no work that has already been produced in the provinces or a foreign country is eligible to be included among the specified number of novelties Director Albert Carré is required to produce each year. The veteran composer petitioned the Government to remove this regulation in order that his opera, "L'Ancêtre," debarred because its *première* took place at Monte Carlo, might be staged at the Opéra Comique. Evidently his voice moved the powers that be, for the published list of Director Carré's novelties for this season now includes "L'Ancêtre." The others, which include several left over from last year, are:

"Chiquito," by Jean Nougues; "Myrtill," by Ed Garnier; "Léone," by Samuel Rousseau; "Le Coeur du Moulin," by Déodat de Severac; "On ne badine pas avec l'amour," by Gabriel Pierné; "Le Mariage de Télémaque," by Claude Terrasse; "Ping-Sin," by H. Maréchal; "Le Puits," by M. Mar-sick; "Isdronning," by A. Coquard; "Macbeth," by Ernst Bloch. It is safe to predict that some of these will be left over for another year.

Four works listed as *traductions* are Richard Strauss's "Feuersnot," Leoncavallo's "I Pagliacci," Alfano's "Resurrection" and Galeotti's "La Dorise," which will have its *première* in Brussels, early in the season. Of one-act novelties there will be nominally a round half-dozen—Ravel's "L'Heure Espagnol," Benedictus's "Moonlight Sonata," Fijan's "Deniset," Marcel Rousseau's "Matin de Floréal," Ratz's "Messaouda" and F. de Minil's "Benedict Clanzor."

These are to be the year's revivals: "Le Roi d'Ys," "Ariane et Barbe-Bleue," "Phryné," "Le Chemineau," "Fortunio," "Les Contes d'Hoffmann," "The Flying Dutchman," "Hänsel und Gretel," "Snegorotchka," "La Reine Fiammette," "Marie Magdeleine," "La Princesse Jaune," "Balthyle" and "Ghyslaine."

As a matter of course, Marguerite Carré retains first place among the sopranos, and presumably first choice of rôles in the year's novelties. Two newcomers are Mlle. Merentié, taken over from the Opéra, and Alice Zeppilli, a "graduate" of the Manhattan, whose "guest" appearances last June resulted in a longer engagement for this season. She sang *Manon* to Edouard Clément's *Des Grieux* in the Massenet opera before the tenor sailed for his first New York season.

AND now it is said that Richard Strauss has arranged a simplified edition of the orchestral score of "Elektra," with the aim of bringing it within the scope of the smaller provincial opera houses. Willy Richard! Knowing it will be a matter of self-respect with the larger institutions to use the original score, he need fear no loss of sensational prestige for his latest noise-drama, while at the same time—why forego the royalties possible from the minor cities that want to hear it and have not the equipment to produce it as first written?

THE Paris Conservatoire is looking for adequate material wherewith to fill four big gaps in its faculty. The deaths of Jean Lassalle and Manoury were followed by the resignation of Edouard Risler, the popular pianist, and now it is made known that Rose Caron, the former Opéra star, latterly one of the most successful teachers in the vocal department, has taken her departure.

Little surprise is expressed over Risler's resignation. He joined the faculty two years ago at the request of Gabriel Fauré, but he has realized the impossibility of doing justice to pupils when his concert engagements keep him out of town more than half of his time. He has now left

lished in Belgium's capital, says that after making his reputation as a concert singer here in his homeland, he went to Paris for further study. His first engagement took him to Toulouse, where he made his opera debut as the *King* in "Lohengrin." Then he spent two seasons at Nantes, after which he sang in Liege and at Boulogne-sur-Mer.

In the revival of "Sigurd" his rôle was *Hagen*, which was created in the 1884 *première* of the work on the same stage, by Maurice Devries, who is now living in Chicago, and is an uncle of David Devries, the first tenor of the new *opéra comique* company engaged for the Manhattan.

FRENCH singers, European singers generally, are becoming more and more addicted to the "guesting" habit, and are stipulating in new contracts they sign that they be allowed long leaves of absence to gratify this growing desire for new audiences. "Guest" appearances are very often "quest" appearances, it is true, where the younger singers are concerned, but prima donnas of long-standing reputation go a-

there to sing in "Tristan und Isolde" and "Judith." In Moscow she will sing the *Kundry* music at a "Parsifal" concert. In February she will sing at Monte Carlo again in the "Ring" cycle and "La Gioconda"; for the following month she has a concert tour in Austria, Roumania and Poland booked; April will find her back in Paris at the Gaité; finally, in May she will participate in the gala opera performances at the Théâtre de la Monnaie, Brussels.

Le Monde Musical seems to think that all this justifies its assertion that "Félia Litvinne continues to be the most extraordinary of the singers of our epoch"—a view in which few of us could concur.

MR. WALFORD DAVIES, the English organist and composer, has been telling the London *M. A. P.* a good story "on" himself. One week-day afternoon when he was practising on the organ of St. Anne's, Soho, he noticed a man sitting in the church near the door. Struck by the stranger's patience and apparent rapt enjoyment of the music, he ran through a number of his most effective *répertoire* pieces for the sole benefit of this audience of one.

Presently he left the organ and approached the man, feeling confident that even if he was not an expert he had at least a large soul for music, and made some observation on what he had been playing. There was no answer. Dr. Davies repeated the remarks. The "audience" thereupon pulled out a small notebook and pencil and wrote, "I'm in here for a rest. I'm deaf and dumb!"

HERE is a tenor who actually possesses the first qualification necessary for a real musician, whatever the special field—a practical command of the art of piano-forte playing! Tenors are a never-failing source of interest to the world, generally because of their salaries or personal eccentricities, but Fernand Lemaire can base his personal publicity claims on a distinction as legitimate as it is unique among knights of the high Cs.

It was at a concert at Vichy last month that Lemaire betrayed the secret of his double artistic life. With Gaston Regio he played Camille Saint-Saëns's "Variations on a Theme by Beethoven," for two pianos, and won as much applause as his singing has ever procured for him. He has been on the lyric stage a year now, and has appeared at many of the foremost opera houses in the French provinces. The music reviews of France have long since exhausted their vocabulary of superlatives in praise of his singing, which may mean that it is extremely good or unspeakably bad—the latter, on general principles, would be the safer wager—but whatever his vocal equipment, he deserves success if only for having first laid a substantial musical foundation for his art.

He is a son-in-law of Lucien Fugère, commonly called the *doyen* of the Opéra Comique, Paris; on several occasions they have appeared together in Massenet's "Le Jongleur de Notre Dame," he singing the name part, with the veteran baritone as the cook, *Boniface*. This season Lemaire will head the company at Marseilles.

AN animated correspondence has been carried on lately in the columns of the *Musical Standard* between one Mary Louisa White, who objects to ultra-realism in music, and several champions of the most advanced modern tendencies.

Miss White writes that it was her misfortune not long ago to hear at a concert a piece in which the composer "had actually taken the trouble to dot about promiscuously, all over the keyboard, certain odd notes, obviously intended to depict the grain scattered over the farmyard, and the performer, by way of making things unmistakably realistic, sat up like a fowl on his stool, and, assuming the attitude of a fowl's head and beak with his arm and hand, proceeded to peck at the notes; then,

[Continued on next page]



RICHARD BURMEISTER

Richard Burmeister is a pianist so well known to the American music world that comment on his high rank as a concert pianist and pedagogue would be superfluous. In Berlin he has gathered about him a large circle of talented pupils, many of them being Americans, and his concert appearances rank among the most interesting events of the music season.

Paris for engagements in Copenhagen and a tour of Norway and Sweden. His first Paris recital for the new season is scheduled for the middle of next month, when he will add a sonata by Vincent d'Indy to his *répertoire*.

IN the season's opening production of Reyer's "Sigurd" Henry Weldon, the American basso who has joined the Théâtre de la Monnaie forces, made his Brussels debut. In the revival of "La Favorita" a week later he made a better impression in the rôle of *Balthazar*, having "found himself" in his new environment.

Of his previous career *L'Eventail*, pub-

guesting simply to increase their incomes.

Félia Litvinne, the Russian soprano, who has lived in France so long as to be now essentially a French artist, offers a striking instance. Last season, though nominally a member of the company, a *pensionnaire*, of the Paris Opéra, she was so constantly engaged everywhere else but in Paris that it was not until just before the season closed that she finally appeared a few times at her home institution. Her long Summer tour ended at Biarritz a few weeks ago in time to enable her to reach Paris for the re-studied production of "Il Trovatore" at the Lyrique de la Gaité. She has since left Paris for St. Petersburg,

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with both hands serving alternately as feet and claws, he rested on one note with one hand while he intermittently scraped and scratched the keys with the other, obviously imitating the hen scratching in the dust for food." No one has yet identified this interesting "work," nor another one cited which, to one of Miss White's pupils, sounded like "a number of Venetian blinds being drawn up very quickly, followed by an uproar down in the kitchen among the pots, pans and kettles."

Commenting on the lady's strong objection to what she terms "hens' pigs' and cows' music," the *Telegraph* asks, logically enough, "Why, since Richard Strauss has set modern audiences chuckling over his realistic imitation of the bleating of sheep, should any really enterprising composer draw the line at the grunting of pigs?"

NEXT Monday evening Hermann Klein, whose disheartening endeavor to establish good Sunday concerts at popular prices in New York last Winter sent him back to England in the Spring disillusioned regarding us, is to tell Londoners "The Truth About Music in America."

LAST week the return of Ben Davies, the English tenor, to the vaudeville stage for a time was noted in these columns. Profiting by his first week's experience at the Palace, London, he soon substituted songs of a more popular type, such as "Sally in Our Alley" and "I'll Sing Three Songs of Araby" for the Schubert "Serenade" and the "Flower Song" from "Carmen" of his first nights.

In this connection the London *Daily Telegraph* has the following paragraph about a Toronto soprano who has made a reputation abroad as a concert singer and now has followed the lead of Mme. Albani and other distinguished singers in making an excursion into the music-hall sphere:

"Margaret Huston, who preceded Mr. Davies at the Palace by a week, has enjoyed a like success. So much so is this the case that Alfred Butt has re-engaged her for a month a little later in the year. Recognizing the increasing desire for compositions of home growth, Miss Huston is intent upon doing for English songs what Yvette Guilbert has done for French, and on her return to the Palace she will bring with her an increased number of typical specimens."

AN Italian teacher of singing named Visetti, for many years a resident of London, urges in the *Musical Standard* that a wide circulation of Claire de Pratz's novel, "Eve Norris," would be advantageous in prompting parents to pause and reflect before sending their children to the Continent for their musical education. In the book, which has attracted more atten-

tion in England than might otherwise have been the case, because at least one library there has debarred it, the French authoress describes the life of an English girl in Paris, whither she has gone to study for the opera stage, and emphasizes the moral dangers and temptations "inseparable from such a life."

What Mr. Visetti subsequently says regarding the comparative advantages of studying at home in England and on the Continent has been expressed frequently by American musicians in contrasting American and European conditions. He brings forward one new argument, however, in his explanation of the chief disadvantage of attempting to study singing abroad—"the Continental professor does not understand the peculiarities of the English throat in the way that a teacher resident in England and accustomed to training English voices does," which should be equally applicable to the American throat. He makes, too, the significant suggestion that the Continental teacher does not feel the same responsibility in regard to a pupil, "he does not stand or fall by the success or failure of his pupil, since if the pupil fail he is returning to his own country and the teacher is unaffected by the failure."

UNDER the name of the British Concerts Society, an organization is now being formed in Paris for the purpose of spreading a knowledge of British music among French audiences by means of concerts entirely devoted to the works of British composers. "Works by the masters of the past centuries will naturally be given, the greater part of the programs, however, being devoted to the creations of modern composers." The society is under the same committee of management as the London "Société des Concerts Français." It is to be worked on similar lines, not as a commercial enterprise, but for artistic interests only.

Similar attempts to promote the cause of American music have been made heretofore in both Paris and Berlin, but with rather less than more success.

THROUGH the resignation of Dr. Henry Coward the Sheffield Musical Festival has lost the conductor it has had ever since it was called into existence. His successor will be J. A. Rodgers, at present the assistant conductor of the Sheffield Amateur Musical Society. Dr. Coward, who came to Canada last Fall at the head of a body of singers dubbed the Sheffield Choir, is to take charge of over two hundred English choristers who are to make a world tour under the management of Dr. Charles A. E. Harriss, of Montreal. The tour will end in a series of "festival performances" in Canada next Spring. J. L. H.

BALDWIN'S ORGAN RECITALS

Interesting Public Performances Given Under City College Auspices

Professor Samuel A. Baldwin, of the department of music in the College of the City of New York, gave his eighty-seventh public organ recital Wednesday, October 13, playing Bach's Prelude and Fugue in B Minor, Handel's Largo, Gustav Merkel's Sonata, No. 2, in G Minor, op. 42; Edward I. Horsman's "The Curfew," John Pulein's Gavotte, Cecile Chaminade's "Meditation" and Wagner's "Walhalla" Scene.

For his eighty-eighth public recital, on Saturday, Professor Baldwin chose for his program: Concert Overture in C Minor, H. A. Fricker; Concert Adagio in E Major, op. 35, Gustav Merkel; Prelude and Fugue in A Minor, Bach; "In the Twilight" (Prayer), op. 43, No. 1, F. Flaxington Harker; "An Autumn Sketch," op. 22, No. 1, John Hyatt Brewer; Pastorale in E, Edwin H. Lemare; Pontifical Sonata, Jacques Lemmens.

A series of ten lectures, entitled "Steps in Musical Progress," will be given by Professor Baldwin during the Fall term. They are given in the Great Hall on Thursday afternoons, beginning October 14, and repeated Tuesday afternoons, beginning October 19. The lectures, which are open to all, concern the following subjects: "Music in the Ancient World," "Beginnings of the Art of Composition," "The Golden Era of Vocal Polyphony," "Early Instrumental Music," "The Fugue," "Growth of the Monodic Style," "Development of the Sonata," "The Sonata Analyzed and Explained," "Haydn and Mozart," "Beethoven."

ATLANTA TO HEAR "MESSIAH"

First Southern City to Adopt Custom of Yuletide Presentation

ATLANTA, Oct. 18.—Pursuant to the long revered custom of art in Old World cities and American capitals, the Atlanta Musical Festival Chorus will present Handel's "Messiah" during the approaching Christmastide. The season's rehearsals for this and other choral offerings began October 11, under H. W. B. Barnes, musical director of the festival chorus.

The production of the "Messiah" will be one of the year's noteworthy musical events. Its interest is magnified by the fact that it is to be presented by the chorus which won Southwide distinction in the festival at the Auditorium last Spring under the direction of Mr. Barnes, and by the additional fact that Atlanta is the first Southern city to adopt the custom of presenting the "Messiah" at Christmas time.

The chorus will have the assistance of the Symphony Orchestra and also of David Bispham, Mary Hissen De Moss, George Hamlin and Charlotte Callihan as prospective soloists.

Throughout the season the Music Festival Chorus will appear at the Auditorium in programs that will offer rich opportunities to the city as a whole.

Reinald Werranrath's Plans

Reinald Werranrath, the baritone, will sing the Beethoven Ninth Symphony and the "Messiah," with the Oberlin, O., Choral Union, December 3, and with the Apollo Club of Pittsburgh, in Bruch's "Frithjof," February 24.

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"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909. Address communications to Secretary, MISS EVELYN STREET, MEDFIELD, MASS.

MAKES HER MUNICH BOW AS 'MARGUERITE'

**Marcella Craft, American Soprano
Will Soon Introduce "Madama
Butterfly" There Also**

MUNICH, Oct. 3.—Marcella Craft, the American lyric soprano whose contract with the Royal Opera begins this season, has arrived in Munich and will make her debut next Sunday, October 10, as *Marguerite*, in "Faust."

Miss Craft says that her trip over from New York was delightful. She landed in Genoa and journeyed thence to Munich, through Milan, Riva and the Tyrol. In Milan she had hoped to visit Puccini for a little talk about "Madama Butterfly," one of Miss Craft's big successes, but the Italian composer was away in his automobile for a visit to the airship contests in Brescia. Miss Craft speaks Italian fluently, and sings most of her repertoire in that tongue, as her first operatic experience was had in Italy. She has always been grateful for this Italian experience, but regrets the fact that it is almost an impossibility for an American singer to earn even an existence in that country, as the operatic salaries are so meager. When on the point of giving up her European career and leaving for America she met the director of the Mainz Opera, who heard her sing and engaged her for a period of two years, although at that time she sang only two operas in German. From Mainz she went to the Kiel Opera, where she was engaged for the last two seasons and where she met with remarkable success. Prince Adalbert, the third son of the German Emperor, always called her to the royal box when he was present at the opera, and on one occasion presented her with a gold brooch set with jewels.

In Kiel, as is often the case at opera houses in the smaller cities, Miss Craft had to sing in numerous rôles which are in reality out of the category of the lyric soprano, as, for example, *Aida*, and *Elsa*, in "Lohengrin." The experience was valuable, however. Miss Craft considers that many soprano rôles which belong really to the lyric class have been made over into coloratura parts by singers who embellish the original score with their own trills and roulades in the upper regions, and she cites Verdi's "La Traviata," "Rigoletto," and even "Lucia di Lammermoor" to prove her case. These rôles do not, she says, belong at all to the coloratura class, in Italy known as the "soprano legere."

The first Munich production of Puccini's "Madama Butterfly" will be given some time in December, according to the present plans, with Miss Craft in the title rôle. The opera direction seems to be getting over its chauvinism in regard to Puccini operas. Up to last season only "La Bohème" had been heard in Munich. Last season "Tosca" was given a hearing, and one of the local critics points to the fact that the house was sold out at the first performance of that opera this season as an indication that the work must now be looked upon as one of the most popular repertoire operas at the Royal Opera House.

Miss Craft expects to be joined by her parents in Munich next season.

Frederic Lamond will give a concert, with orchestra, in the Tonhalle on October 11, playing three concertos of Beethoven

MEMBERS OF LOS ANGELES'S FAMOUS GAMUT CLUB ON AN OUTING



This picture represents some members of the Gamut Club at an outing at Balboa Beach, California. The affair was given by Mr. Collins, a member of the Club. Among those in the picture are: Charles Farwell Edson, president of the Gamut Club; Harley Hamilton, Arnold Krauf, director and concertmaster of the Symphony Orchestra; Henri La Bonté, tenor; Frank Colby, musical director and dramatic editor of the Los Angeles *Express*, and many others prominent in the musical and social life of Los Angeles. The Gamut Club is one of those Western phenomena that is a surprise even to itself. It has grown with extraordinary rapidity in the last few years, has a big clubhouse of its own, and numbers among its members many of the most prominent men of the city. The club is to-day a great force in the artistic and intellectual uplift of Los Angeles.

for piano—those in C minor, G major and E flat major (Emperor).

Ernst von Possart, the celebrated actor, for whom Richard Strauss wrote "Enoch Arden," will give this work in Munich on October 23, assisted by Cornelia Rider-Possart at the piano. The event is to be for the benefit of the fund for the erection of a Richard Wagner memorial in Munich.

The Popular Symphony Concerts of the "Konzert Verein" Orchestra will be directed by the court orchestra conductor, Paul Prill. These concerts, where prices range from 30 pfennig to 1 mark, are a boon to those music lovers whose pocketbooks are not equal to the price of a seat at the regular concerts.

Arthur Friedham will give a Liszt recital on October 27. The program includes the "Spanish Rhapsody," Sonata in B Minor, the two St. Francis Legends, the "Norma" Fantasia and several smaller numbers. Friedheim will use the new curved keyboard at this concert. E. H.

New York Symphony for Jacksonville Festival

Haensel & Jones announce the engagement of the New York Symphony Orchestra for four performances at the Jacksonville Musical Festival on April 11 and 12, 1910. This is an engagement much sought by the big touring orchestras, and Haensel & Jones are being congratulated for their success.

Léon Rennay's Plans

Léon Rennay will conclude his Italian season with a concert in Rome in the Sala Umberto, on November 15. Immediately after he will sail for New York to begin an American mid-Winter season and tour through the East and Middle West and Far West.

BERLIN WELCOMES A CHICAGO VOCAL TEACHER

James Courtland Cooper Attracts Attention by Correcting Faults of Opera and Concert Singers

BERLIN, Oct. 10.—An American vocal teacher came to Berlin about two months ago for the purpose of enjoying a two weeks' rest and seeing Berlin. Circumstances brought him in contact with a couple of discouraged vocal artists who had lost their voices and consequently their positions.

James Courtland Cooper, who is a big-hearted, whole-souled sort of gentleman, told them to come up and see him, and that he didn't believe it was such a serious matter as they thought. They came, and in a few minutes Mr. Cooper had seen the possibilities of their voices and shown them his secrets for tone production. After three weeks one of his pupils, a tenor, sang for a manager and was immediately engaged for a tour throughout Germany.

Such news could not be kept quiet, and in a few days Mr. Cooper was besieged with applicants ranging all the way from beginners to well-known members of the Royal Opera. Although Mr. Cooper had about seventy pupils in Chicago, he will, owing to the class of people who urge him to remain here, make Berlin his future field of operations. After thirty years of experience as a student and teacher of voice, the greater part of that time having been devoted to a search for the underlying scientific principle of beautiful tone production, Mr. Cooper, if one is to judge by the almost marvelous results he has accomplished here in his six weeks' work, is now to be ranked among the really important voice builders of the present time.

Mr. Cooper, although a man in his fifties, has a voice that is perfectly fresh and clear and of an immense range.

Three of the regular Royal Opera singers who are now doing tone work with Mr. Cooper are to appear in one cast in the near future. C. H. K.

George Carré's Concert Tour

When George Carré, the tenor, of No. 160 West One Hundred and Sixtieth street, returns to New York at the end of this month he will have completed a concert tour covering appearances in New York, Connecticut, West Virginia, Ohio, Iowa, South Dakota, Illinois, Missouri and Michigan.

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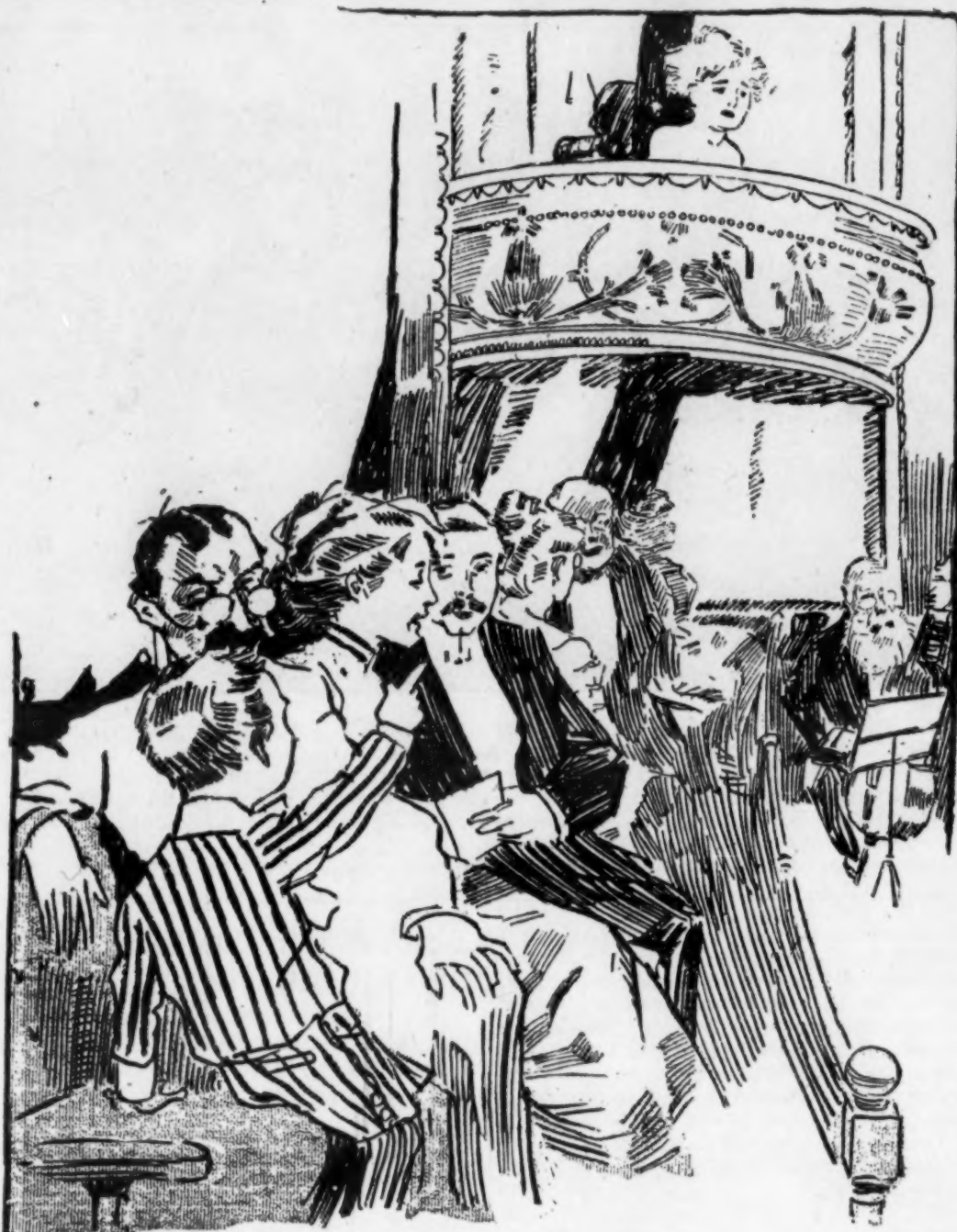
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AT THE OPERA



Tommy—Look, papa, at the lady in the lovely bathtub!



"Come up and see me to-night, old man."
"All right; I'll be glad to."
"Our daughter is studying music—"
"By jingo! I have just remembered an engagement. I am sorry, but I cannot possibly come."
"Pshaw! As I was about to say, our daughter is studying music in Germany, and we get a little bit lonesome."
"I'll just cut out the engagement and come anyhow."—Houston Post.

"Was she artistic?" asked an inquiring person of Kin Hubbard, the Indianapolis epigram maker, who was describing an Indiana genius.
"Artistic?" said Hubbard. "Was she artistic? I should say she was. She was so artistic that one day, when one of her peek-a-boos shirtwaists she had made herself fell into the pianola, they played two Beethoven rhapsodies with it before they discovered their mistake."—Saturday Evening Post.

He—Miss Highnote is certainly a plain-looking girl, isn't she?
She—Well, she isn't a beauty; but when you hear her sing you will forget her face.
He—Gracious! Is her singing as bad as that?—New York American.

Torke—Your daughter's musical education must have cost a lot of money?
De Pork—Yes, it did, but I've got it all back.
Torke—Indeed!
De Pork—Yes, I'd been trying to buy the house next door for years and they

wouldn't sell. But since she's come home they've sold it to me for half price.—Harper's Weekly.

Pastor—And now, dearly beloved, I would like to say that the choir will now render a number which is in very close harmony, and I will request the gentleman in the corner who is snoring to change to the key of G, in order to prevent discord.

Gentleman (looking for rooms)—Did you say a music teacher occupies the next apartment? That cannot be very pleasant.
Landlady (eagerly)—Oh, that's nothing. He has eleven children, and they make so much noise you can't hear the piano.

Wife—What are you so absorbed in, George?

Husband (with magazine)—A fine article about the magnetic pole.

Wife (triumphantly)—Actually? Why, to hear you men talk you'd think 'twas only foolish women who are interested in Padrewski!—Providence Tribune.

"It's hard to keep the wolf from the door," said the composer.

"Why don't you sing him some of your poetry through the keyhole?" inquired the cruel one who had suffered.

The mother-in-law of Creator says it was a case of love at first sight. Those of us who have seen Creator are not surprised to learn that one look was enough.—Louisville Times.

"In some way, George, papa found out that you are a composer," said the fair girl to the youth with uncut hair.

"That's where your papa has the advantage of the critics," said the young man a little bitterly.

"There was a time," said the old inhabitant, "when that piece of property sold for a song."

"Really!" replied the grand opera prima donna. "How very expensive!"—Washington Star.



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BERLIN SEASON IN FULL SWING

Theodore Spiering Gives His Farewell Program and Other Americans Come in for Distinction

BERLIN, Oct. 5.—Just prior to his departure for New York, where he will be concertmaster of the New Philharmonic Orchestra, Theodore Spiering, the American violinist, gave a concert, with orchestra, which won him a remarkable degree of favor.

Spiering chose for his program the E Flat Concerto of Bach, the seldom played Schumann Fantasie, op. 131, and the Beethoven Concerto.

The finest work of the evening was done in the Beethoven Concerto. There Spiering's fine musicianship showed itself to most excellent advantage. In the allegro his tone, which, though not what we term a "big" one, is of unusual purity and beauty, stood out brilliantly against the orchestral background.

The success with the audience must have been very gratifying to the artist. When I left he had been called to the platform some eight times, and the audience was still enthusiastically applauding.

A young violinist, Eugen Brünell, made his appearance at Bechstein Saal this same evening, playing the Sonate in G Major of Mozart, Bach's Chaconne, the A Major Sonata of César Franck and the "Schottische" Fantasie of Max Bruch. In the Mozart Sonata the young man was assisted at the piano by Max Auerbach. He displayed a very good tone, and showed that he had the proper conception of the Mozart style. His technic was good, but the intonation at times a trifle faulty, probably on account of nervousness.

At the Sing Akademie Therese L. Leonard, a German-American, gave a song recital, singing compositions by Caldara, Pergolesi, Donizetti, Schubert, Brahms and Hugo Wolf.

On Sunday, October 3, the Philharmonic Orchestra began its annual series of three weekly popular concerts. The admission to these concerts on Sunday evening is 24 cents, and on Tuesday and Wednesday evenings 17 cents. The Sunday programs generally consist of several of the shorter orchestral compositions, some solos and usually end with a semi-popular composition, such as a Strauss waltz. The programs for the Tuesday and Wednesday concerts are made up from the heavy orchestral compositions, generally consisting of symphonies and symphonic poems. All of the most important compositions come in for a performance at the concerts during the year.

Carreño's concert announced for last night had to be postponed on account of the illness of the pianist.

Ethel Leginska, as I am informed by her husband, has been definitely engaged for an American tour next year. A leading piano house is back of the tour. Further details will be given in the near future.

Emmy Destinn gives a concert in the Philharmonic October 29, previous to her departure for America.

The *Allgemeine Musikzeitung*, which is now in its thirty-sixth year, has with the October 1 number appeared in a new dress. This journal, which was founded

mer at Helsingfors, where he was concertmaster and on several occasions conductor of the Helsingfors Opera Orchestra during its Summer engagement.

Mr. Cuscaden has now, since his return to Berlin, joined the orchestra at the Komische Oper, where he is one of the first violinists.

The operetta, "Meine Tante, deine Tante," by Amelie Nikisch, is to have its first performance May 1 at the Neuen Operetten Theater in Berlin.

Max Landow, a pianist who has made Omaha, Neb., his home for the past three

Berlin, London and Vienna this Winter.

Theodor Mayer, the Royal Bavarian Opera singer, died last week in München. Mayer was nearly seventy years of age, and had been at the Munich Royal Opera since 1871, where he was first baritone and later bass-buffo.

Bernice de Pasquali recently sang for the directors of the Royal Opera in Berlin the great "Traviata" Aria, with flute obbligato. She also sang for Schuch and the General Intendant in Dresden, and in both instances was pronounced as one of the very best of modern coloraturas.

A work of reference which will certainly be indispensable to every musician wishing to be well informed is the "Lexicon der deutschen Konzertliteratur" ("Dictionary of the German Concert Literature"), by Theodor Müller-Reuter, which is to issue from the press of C. F. Kahnt-Nachfolger, Leipzig, about December 1.

The seventh edition of Dr. Hugo Riemann's "Dictionary of Music" has just been put on the market by the Max Hesses Verlag, in Leipzig. The work has been brought up to date, and as it now stands is among if not the best and most reliable of music reference works published.

CHARLES H. KEEFER.



Edgar Stillmann Kelley, the American Composer, in His Berlin Studio

by Otto Lessmann, who still contributes articles to it, a few years ago passed into the hands of Paul Schwes, the well-known composer and an enthusiastic student of ancient music, particularly the Greek music, of which he has made a great specialty.

Alice Barnett, a talented young composer from Chicago, is spending this year in Berlin. At a recent matinée given for her at the studio of Edgar Stillman-Kelley I heard some very charming songs by this young lady sung by Mrs. Fish Griffin, the composer being at the piano. The young woman shows a decided talent. The songs given on this occasion were "The Scent of Pines," "The Merry, Merry Lark," "Indian Serenade," "A Valentine" and "In a Gondola."

Mrs. Minnie Fish Griffin, the well-known Chicago soprano, has won a prominent position here, and it is expected that this year she will have a still greater success, as she now commands a better audience than on her previous appearance.

Robert Cuscaden, an American violinist who last year resumed the position of first violinist in the Berlin Philharmonic, which he left about six years ago to return to America to teach and do concert work, making an excellent name for himself in both capacities, has been spending the Sum-

years, will give an interesting program at the Blüthner Saal on October 8. Mr. Landow was formerly a teacher at the Stern Conservatory.

Howard Wells, the well-known Chicago pianist, whose six appearances with the Thomas Orchestra and numerous performances throughout the Middle West have already firmly established his position in the musical world, has been spending the past two years in Vienna, where he was a pupil and assistant to the great Leschetizky, taking a very prominent place among the Leschetizky disciples. Mr. Wells will spend this year in Berlin, where he will teach, but will make numerous trips to Vienna that his best pupils, a number of whom came to Berlin from Vienna with Mr. Wells, may have the privilege of playing for the great Vienna master.

Arthur Nikisch will conduct the opera at Hamburg from October 26 to 28. The first performance under the baton of the distinguished Kapellmeister will be "Don Juan." He has already begun rehearsals with the Berlin Philharmonic Orchestra for the first concert, which will be given Monday, October 11.

Albert Coates, the gifted young conductor who is a Hofkapellmeister in Mannheim, is to conduct four great concerts in

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Louis Arthur Russell's "Modern Methods of Music Study" are finding favor in many music centers, and the publishers, Messrs. Luckhardt & Belder, of New York, are receiving letters from all parts of the country expressing approval of Mr. Russell's processes of study and the principles the Russell books set forth.

Agnes Petring, the popular oratorio and concert soprano of St. Louis, a pupil for many years of such teachers as Lilli Lehman, Schroeder-Hanfstengel and the famous Stockhauser, writes in the following enthusiastic way of the Russell books, saying:

"I have read very carefully the pamphlets on 'The Body and Breath Under Artistic Control for Song and Fervent Speech,' and also the larger work, 'The Commonplaces of Vocal Art' and 'English Diction for Singers and Speakers.'"

"These three books, together with the 'Essential Practice Material for Singers,' form the most complete and the most comprehensive treatises on voice culture that I have ever read. They should be studied carefully, not only by every serious-minded young vocal student, but should be brought to the attention as well of all who call themselves artists. The book on 'English Diction,' in addition to being invaluable to English and to American singers and to all appearing upon the lecture platform, could not but be of the greatest assistance to many of our foreign artists in their mastery of the English language."

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ROYAL COURT OPERA CLAIMS MILDENBURG

**Vienna's Wagnerian Soprano Enters
Into Three-Year Contract at
\$400 an Appearance**

VIENNA, Oct. 2.—The opera direction and Anna von Mildenburg, the Wagnerian soprano, have finally come to an agreement in regard to the new contract, which will bind the singer for a limited number of performances at the Royal Court Opera every season for the next three years. During the next season this artist will sing eight times at the Opera in her principal rôles, and during the two following seasons ten times, receiving for each appearance 2,000 crowns (\$400), which is a good, round sum for one evening, according to European standards. In resigning from the Vienna Opera last Summer Fräulein von Mildenburg had expressed the intention of appearing as *Clytemnestra*, in Hofmannthal's drama, "Elektra," in addition to making numerous "guest" appearances in the German opera houses. Under the new contract the former privilege will not be allowed her, as she will be called upon to sing the same rôle in Richard Strauss's opera on Hofmannthal's text at the Royal Court Opera productions of the work.

On October 4 the one-act opera, "Versiegelt," by Leo Blech, the Berlin opera conductor, will have its *première* at the Vienna Opera. Blech plans to be present at the first performance of his work. On the same evening a revival of Peter Cornelius's "Barber of Bagdad" will take place. Weingartner will direct both operas.

New acquisitions for the Royal Court Opera this season are the baritone, Schwarz, and the tenor, Spiwak, both from the Volksoper in Vienna. Schwarz is a young "Heldenbariton," who undoubtedly has a big career ahead of him. In performances in which he appeared last season at the Volksoper, as, for example, in "The Flying Dutchman" and "Lohengrin," he fairly overshadowed the rest of the company. Julius Betteto, a twenty-four-year-old graduate of the Vienna Conservatory, has also found a well-deserved berth among the forces of the Royal Opera. At several big oratorio performances of last season, in which his appearance was allowed by the Conservatory direction, his exceptional baritone voice and the musicianly manner in which he handled it made a deep impression.

At the two performances in Italian of Puccini's "Tosca," at the Volksoper, on October 26 and 28, the baritone, De Laca, will sing the *Scarpia*; the parts of *Tosca* and *Mario* will be sung by Gemma Bellinconi and Alessandro Bonci. Bonci appears

each season in Vienna in a charity concert, and has been decorated by the Austrian Emperor on this account.

The baritone, Bahling, of the Mannheim Opera, has signed a contract to sing for six years in Vienna at the termination of his duties in Mannheim, which will occur in 1913. He will appear this season as "guest" at the Vienna Royal Court Opera.

On October 30 an interesting concert is to be given for the benefit of the Johann Strauss memorial in Vienna. Lighter compositions, representing the different musical epochs of Vienna, will be in order, and some of the very best musical talent in the city has offered its services, including Hedwig Fancillo-Kaufmann, of the Royal Court Opera; the pianist, Alfred Grünfeld; the concert singer, Paul Schmedes, and the quartets, Rosé and Bachrich.

Leo Slézak, the big Vienna tenor, whom American operagoers will have a chance to hear for the first time in New York this season, is at present very busy at the Royal Court Opera. He appears three times this week—on Sunday, the 3d, as *Faust* (with Miss Marcel as *Marguerite*); on Tuesday, the 5th, as *Count Richard* in Verdi's "Masked Ball," and on Friday, the 8th, as *Raoul* in Meyerbeer's "The Huguenots."

Bronislaw Hubermann, the Polish violinist, has become engaged to Elsa Galafres, one of the leading actresses at the Deutsches Volks Theater, in Vienna. With the reputation of being as good a business man as he is a violinist, Hubermann is said to have

already earned a fortune of nearly half a million crowns through his concerts. The future Frau Hubermann, who is popular among Vienna theatergoers, recently appeared in a production of Hofmannthal's drama, "Elektra," playing the title rôle.

Sir Arthur Sullivan's comic opera, "The Mikado," is to be presented shortly at the Volksoper. Other works new to the repertory of this theater which will soon go into rehearsal are Keinzl's "Evangelimann" and Thomas's "Mignon."

No less than eight string quartets, Viennese and otherwise, announce series of concerts in Vienna this season.

Georg Széll, the twelve-year-old piano prodigy, will give a concert with orchestra in the Grosser Musikverein Hall on October 20. Several of Széll's own compositions appear on the program, including an overture for full orchestra, a "Concertstück" for piano and orchestra, and three piano pieces. In addition, he will play the Beethoven Concerto in C Minor, with his own cadenzas, and the Chopin F Minor Concerto.

The Viennese operetta, "Die Geschiedene Frau," by Leo Fall, scored a big hit at its first Berlin presentation.

Ernst von Dohnanyi, one of the most popular pianists with the Vienna public, will give a recital in Boesendorfer Hall on November 17. When Dohnanyi plays the hall is invariably sold out to the last bit of standing room weeks ahead of the date of the performance. E. H.

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the Latest Opera Singer to
Win Distinction**

FLORENCE, Oct. 5.—No less than four Americans have been recently heard in opera in towns in the vicinity of Florence. At Cesena, David G. Henderson sang *Tristan* in a most creditable performance of Wagner's great opera, in which the Italian dramatic soprano, Maria Grisi, appeared as an interesting *Isolde*. At Volterra, Theodore Harrison, of Philadelphia, sang the baritone part of *De Siroe* in Giordano's "Fedora," and Janet Brinkerhoff, of New York, under the stage name of Giacomo Ranchetti, sang the rôle of *Cirillo* in the same opera, and, finally, Bertha Brinker, of Philadelphia, under the name of Berta Valli, made her debut in opera only last night at Bargo S. Lorenzo as *Azucena* in "Trovatore." These singers were in every instance attended with success, which, in the case of Miss Brinker, was especially noteworthy. A warmer, more lovely contralto is seldom heard, and her initial success is the more marked as the evening of her debut constituted the downfall of the Italian singer, likewise a beginner, who essayed the part of *Leonora*. Miss Brinker's training was received under the well-known American artist, Kate Bensberg-Barracchia.

A class of eight pupils of Mme. Barracchia has just returned to America after a course of Summer study with her. The class was under the leadership of Charles E. Hubach, director of the vocal department of the University of Kansas at Lawrence, and consisted entirely of pupils of that institution, all of whom, including Mr. Hubach, were most enthusiastic over the results of their sojourn in Florence.

Boito's beautiful opera, "Mefistofele," is announced for performance here this month, and it is understood that Enrico Gorrelli, a

Mrs. Frank Tuck, president of the Schumann Club of Bangor, Me., gave an organ recital recently, assisted by Jennie K. Morrison-Bragdon, contralto, of Portland, Me.



BERTHA BRINKER

**Philadelphia Contralto Who Made Her
Début in Italy Recently**

well-known American singer, will sing the title rôle. From all this it will be seen that Italy, as well as the countries of Northern Europe, is suffering from the so-called "invasion of American singers."

CLARENCE BIRD.

Will Sing Harriet Ware's Compositions

In his recital in Mendelssohn Hall, on Tuesday afternoon, October 26, Reinald Werrenrath will sing a group of songs by Harriet Ware, the young American composer, who will play the accompaniments for this group. Another group in his program comprises five songs by Grieg, which Mr. Werrenrath will sing in the Norwegian language. Mr. Werrenrath will have the assistance of Charles A. Baker, accompanist.

FINE ORCHESTRA FOR BOSTON OPERA HOUSE

**Sixty-Eight Instrumentalists Will
Furnish Music—Rehearsals
in New Building**

BOSTON, Oct. 16.—The orchestra of the Boston Opera Company, which has been assiduously rehearsing for six days past, is now rehearsing in the new opera house. The same care and forethought which have been features of the opera project from the beginning have been in evidence in the choice and preparation of the players, none of whom was appointed until they had passed the most exacting examinations in individual and ensemble playing.

The orchestra now numbers sixty-eight, including thirteen first violins, ten second violins, six violas, six 'celli, three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, bass-tuba, harp, tympani, percussion instruments.

The personnel is as follows: First violins—Pierre Henrotte (concertmeister), W. F. Dodge, N. W. Finklestein, Louis Eaton, Roland Huxley, William J. Beck, R. E. Fournier, P. Mitaraki, J. C. Prouty, Carl Schworer, A. F. Stockbridge, Ralph Henkle, Louis Bessener, Jr.; second violins—Giuseppe Maffi, Samuel Manus, Theodore Cook, Jr., S. S. Sutcliffe, Percy Hayden, C. G. Miller, Roderick Holt, W. W. Swornsbome, Irving Bancroft, F. J. Koebel; violas—Gualtiero Fabi, H. F. Grover, I. Bialy, Edward Giannone, J. C. Kelley, Emil Posselt; 'celli—C. H. Johnner, Frank Porter; C. W. Dodge, Bertram Currier, Plato Barleben, G. Orsini; basses—Antonio Torello, Leon Wathieu, George Bareither, H. P. Liehr, Louis Melzian, C. C. Samuels; flutes—Charles K. North, E. A. Franklin, Philip Morse (piccolo); oboes—Jules Vailant, Felix Bour, Laurence Whitcomb (English horn); clarinets—Rudolph Toll, Ralph Lick, E. Strasser (bass clarinet); bassoons—D. Delledonne, Fred Bettoney, Christoph Dietsch (contra-bassoon); horns—Romain F. Cras, Max Shapiro, Domenico Famoso, G. M. Holmes; trumpets—Giovanni Nappi, Fayette Moore, E. N. Lafricain; trombones—J. N. Proctor, Stanislas Gallo, Henry Woelber; bass-tuba—G. W. Marquart; harp—Mme. Amelia Conti Berenguer; tympani—Frank E. Dodge; percussion instruments—J. N. Harrington, B. E. Patrick; librarian—G. Fabi.

The entire orchestra, with the exception of some fifteen players, has been drawn from greater Boston, and Toll, Lick, Moore, Gallo, Bessener and Whitcomb come from the New England Conservatory. The orchestral parts of the operas to be given in the first week of the season are now entirely prepared. The conductors, Mr. Conti and Mr. Goodrich, are more than delighted with their material. This week rehearsals with some of the soloists and members of the chorus will be in order. O. D.

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PERFECTION IN TONE A MATTER OF VIBRATIONS

Mme. Ziegler Answers Dr. Frank Miller's Query, "What Is a Standard?"

An answer to the question, "What is a standard tone?" asked by Dr. Frank Miller in *The Musician*, has been submitted by Anna E. Ziegler, the teacher of vocal culture, whose studio is at 1425 Broadway.

"The most perfect tone," says Mme. Ziegler, "is a luminous tone—full of warmth and coloring and containing the



MME. ANNA E. ZIEGLER

greatest majority of perfectly distributed vibrations, just as the most perfect color is light which in itself contains all colors. Partials of this perfect tone when produced entirely naturally are also perfect in themselves, such as the high lyric tone which shuts out all other vibrations and is complete in itself, just as one color taken out of the light is a perfect color in itself.

"The production of perfect tones is that which results from unimpeded utterance of emotion. The purely lyric results from lightness of thought or character or from cheerful exhilaration.

"No human voice either in singing or speaking is cold or harsh or nasal or guttural when expressing feeling unless previous habits of bad articulation have made natural voice production impossible."

FATHER DOMINIC'S CANTATA

Priest-Composer's Latest Work Dedicated to the Portland Festival Chorus

PORTLAND, ORE., Oct. 8.—The Rev. Dominic Waldenschwiler, O. S. B., better known as Father Dominic of Mt. Angel, is again to the fore in musical composition descriptive of Oregon, having completed "Nature's Morning Hymn," a cantata for mixed chorus—partly in eight parts—solo and orchestra, which he has dedicated to the Portland Festival Chorus, the president of which is Frederick W. Goodrich, and the conductor William H. Boyer.

The cantata will probably be sung by the chorus at one of its concerts during the musical season of 1909-1910.

The music of "Nature's Morning Hymn" is ambitious, melodious and dainty, light in effect, but strengthened by decided orchestration, the ensemble suggesting the writing of the most modern school of musical composition.

Another and previous cantata which has made Father Dominic well and favorably known is "Beautiful Willamette."

A TONKÜNSTLER RECITAL

Well Selected Program Presented by the Brooklyn Society

Selections from Mozart, Lotti, Spohr, Bemberg and Moszkowski were included on the program of the Tonkünstler Society on Tuesday at the Assembly, No. 155 Pierpont street, Brooklyn. Adelaide L. Fischer, soprano; Mme. Augusta Schnabel-Tollefsen and Otto L. Fischer, pianists, and Henry Schrädick, Carl H. Tollefsen and William G. King, violinists, were the performers.

Officers and directors of the society for the season of 1909-1910 are:

Richard Arnold, president; Edward L. Graef, first vice-president; August Roebelen, second vice-president; Alex. Rihm, corresponding secretary; William H. Kruse, recording secretary; Frank Brandt, treasurer; Walther Haan, librarian; William H. Barber, Otto L. Fischer, Maurice Kaufman and August Walther, active directors, and Joh. Boehme, William Dubocq, John T. Dwyer and Louis M. Teichman, associate directors.

Milwaukee Männerchor to Celebrate Anniversary

MILWAUKEE, Oct. 18.—The Germania Männerchor will celebrate the twentieth anniversary of its organization, October 26, by giving a concert at its hall, Twelfth and Vine streets. Theodore Kelbe, the well-known Milwaukee director, who is still in charge of the organization, was director when it was organized for the promotion of German song and German lore. The program for the concert will include works by Wagner, Rubinstein, Kelbe, Dregart, Roberts, Pache and others. M. N. S.

Camille d'Erlanger's new opera, "Hannele," based on Hauptmann's drama, "Hannele's Ascension," will be produced soon at the Berlin Komische Oper.

WHERE AMERICAN BARITONE IS GIVING RECITALS



VILLA BEL RIPOSO, IN FLORENCE, ITALY

Villa Bel Riposo, a twelfth century villa, located on the hills overlooking Florence, Italy, is famous for the luxuriant beauty of its surroundings and the acoustics of its stately gothic hall, which has lent itself to music for several centuries. At the present time Léon Rennay, the American baritone-martin, is giving a series of recitals in this building. The journals of Florence describe them as the most enjoyable events of the Autumn season.

BOSTON SYMPHONY POPULAR

Demand for Season Tickets Breaks Orchestra's New York Records

The sale of season tickets for the ten concerts the Boston Symphony Orchestra is to give in New York during the coming Winter has been in progress in Carnegie Hall for the past two weeks, and has exceeded all expectations. The subscription is by far the largest the orchestra has ever had here, and the number of seats yet on sale is very limited. The outlook is that there will be very few desirable seats left for sale for the single concerts.

At the first evening concert, Thursday, November 11, the soloist will be Gilibert, baritone, of the Manhattan Opera Company, and on the following Saturday afternoon Rachmaninoff, the Russian pianist and composer, will make his debut in New York.

Passing of a Paris Landmark

The French Government has at last taken definite steps for the removal of the Conservatory, probably the most noted school of music in the world, from the rickety and unsuitable quarters that it has long occupied near the Boulevards to a new building near St. Lazare, upon which work will soon begin and which will be spaciouly and thoroughly fitted for its purpose. With the demolition of the old building, the little auditorium famous for its perfect acoustics, which has housed the concerts of the Conservatory Orchestra for two or three musical generations, will also disappear.

CLERGY SEND THANKS

Coming Festival Concert of Milwaukee Choral Societies Please Them

MILWAUKEE, Oct. 18.—Catholic and Lutheran clergy of Milwaukee and Wisconsin are sending expressions of thanks to the joint management of the festival concert which will be given in the Auditorium on November 29 by the combined choruses of the Milwaukee Musical Society and the Arion Musical Club. The clergy are elated over the opportunity of hearing Berlioz's "Requiem Mass" performed on as extensive a scale as the Musical Society and the Arion Musical Club can make possible. Musicians all over Milwaukee say that the festival concert will be one of the greatest musical events ever presented in Wisconsin, and probably the greatest ever offered in the Northwest.

Judging from the great number of reservations that are already being made for the concert, the Auditorium will be filled with an audience of between 8,000 and 10,000 people. M. N. S.

Finds "Musical America" a Necessity

TRENTON, N. J., Oct. 5, 1909.
To the Editor of MUSICAL AMERICA:
Your paper is so valuable and interesting I could not do without it.
ALBERT T. STRETCH.

Warsaw is beginning preparations for its Chopin Festival that is to commemorate the hundredth anniversary of the great Polish composer's birth.

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FROM "MUSICAL AMERICA" READERS

The Trouble with Organ Recitals

PEABODY INSTITUTE,
BALTIMORE, MD., Oct. 12, 1909.

To the Editor of MUSICAL AMERICA:

I fear that your correspondent, G. D., has given us the true solution to the question of the unpopularity of organ recitals. It is useless to deny that the typical organ recital is an utter failure, both from the aesthetic and technical points of view. The most remarkable defect of these recitals is, in my opinion, the entire absence of all subtlety and delicacy in phrasing, and for this, as G. D. justly observed, the modern organ cannot in any sense be held responsible. The whole question appears to me to be whether the organists themselves or the public are responsible for this state of things. We have, on the one hand, the conscientious but untemperamental organist, who seldom succeeds in interesting his audience, and on the other the more dashing mountebank who succeeds only too well. Now, it stands to reason that to be successful as an organist the player should, like all other successful instrumentalists, possess both temperament and a sound technique, and yet this combination is scarcely ever to be met with. Is this due to the type of musician who adopts the organ as his instrument, or is it due to a fixed determination on the part of the public to place the organ on an altogether different artistic plane?

The reason for this attitude of the public is not far to seek. The organ is associated in its mind almost exclusively with church services, and, just as expert criticism with regard to pulpit utterances must of necessity in most cases be suspended, so has it come to pass with organ playing and other things connected with the church.

I am, Sir, Yours truly,
HAROLD D. PHILLIPS.

Jean de Reszke's Last Appearance

AUSTIN, TEX., Oct. 10, 1909.

To the Editor of MUSICAL AMERICA:

Can you tell me when Jean de Reszke last appeared on the Metropolitan stage?
LOUISE PFAELIN.

[Jean de Reszke's farewell appearance at the Metropolitan Opera House took place on Friday evening, March 29, 1901, in "Lohengrin." He subsequently toured the country, singing in Boston, Pittsburg, Cincinnati and Chicago, making his final

American appearance in Chicago on April 27, 1901, in "Lohengrin."—Ed. MUSICAL AMERICA.]

Unjust Criticism of Grieg

NEW YORK, Oct. 10, 1909.

To the Editor of MUSICAL AMERICA:

In a recent public lecture on the national elements in music, on Norway and Grieg, the lecturer permitted either ignorance or personal feeling to lead him into a lengthy dwelling on the mannerisms (some people classify distinctive originality by a different name) of Grieg, a cursory condemnation of the Concerto for Piano, as having been played in New York "without making much impression," Grieg having "tried to be heroic and failed from lack of breadth to fill so large a canvas."

The lecturer entirely obliterated all mention of the strong orchestral writings of this composer, gave generous praise to the beautiful lyric qualities, but left in the minds of the auditors an impression of pusillanimity and mere success as a lyric writer and easy piano music compositions. Now, is this fair?

As well dissertate on Schumann's "Scenes of Childhood" and songs, give a cursory allusion to maybe one larger piano composition and utterly eliminate mention of chamber music or symphonies. Because a lecture is free, is it right to offer such perfunctory information as an educative factor to a receptive public? FAIR PLAY.

"Chirra Birra Bee"

MINNEAPOLIS, MINN., Oct. 8, 1909.

To the Editor of MUSICAL AMERICA:

Some time ago you very kindly assisted me in securing the name of a certain song. May I again ask a similar favor? It is an Italian song, and the only words of it which linger in my memory are these: "Chirra birra bee," or words to that effect. Anyone attending vaudeville at all can scarcely escape hearing it. The writer would be greatly obliged for any information leading to its ultimate capture.

LOUISE C. MADISON.

Should Hate to Miss "Musical America"

THE PRUSSIAN EMBASSY,
HAMBURG, GERMANY.

To the Editor of MUSICAL AMERICA:

I enjoy MUSICAL AMERICA so much that I should hate to miss it. Kindly forward it to my new address. Mrs. HUNT SLATER.

CIRCUS-BRED PRESS MEN

Theodore Bauer and Whiting Allen Both
Began Careers Under Tents

BOSTON, Oct. 18.—It is a peculiar thing that circuses appear to breed more press men than any other vocation going. Theodore Bauer, of the Boston Opera House, was with Barnum & Bailey in Europe before attaching himself to Henry Russell and the San Carlo Opera Company. Likewise Whiting Allen, of the Metropolitan, travelled Europe at the same time as Mr. Bauer in the interests of P. T. W. D. Coxe, now the press representative of the Boston company in New York, was formerly associated with Ringling Brothers, Barnum & Bailey and Henry Savage. W. R. MacDonald, just appointed acting manager of the Boston Opera Company, travelled every country of Europe with Barnum & Bailey's, and was later the personal representative of Mr. Savage. Mr. Bauer says he is beginning to fear that the handling of prima donnas is not so simple an affair as the treatment of wild animals.

O. D.

New Prima Donna at Hippodrome

Lilly Lillian, a prima donna well known upon the Continent, and formerly one of the members of the German Theater Company, at Prague, made her first appearance in America October 14, at the Hippodrome matinee, singing Nanette Flack's rôles. Miss Lillian has been added to the Hippodrome company as alternate prima donna to Miss Flack.

In the production of Strauss's "Elektra" at the Manhattan the trying rôle of Clytemnestra will be sung by Mme. Mazarin, formerly of the Théâtre de la Monnaie, Brussels.

LOST VOICE PROVES ASSET

Magnus Schutz's Pupils as Well as Himself Profit by It

G. Magnus Schutz, the well-known basso, has removed his studios from No. 26 East Twenty-third street to Carnegie Hall. This is Mr. Schutz's third year in New York, and his great success in voice building and tone foundation has brought him so many pupils that he has found it necessary to take more commodious quarters.

Among his pupils are some of the most prominent church, concert and oratorio singers of New York City. Although Mr. Schutz was gifted with a fine voice, he lost it some years ago through injudicious use. This led him to make a thorough study and investigation of the scientific side of tone production.

He not only thereafter regained his singing voice, but acquired such excellent control over it that well-known authorities have accorded him the greatest praise for his success.

In his own words: "The loss of my voice and the subsequent study to regain it has helped me to help others and has made me a specialist in tone production and voice building. I am not only able to take young voices and train them correctly, but also to restore voices that have been impaired or lost through wrong usage."

It has been estimated that of 40,000 popular songs said to have been copyrighted in America last season, only twelve achieved a real and lasting success. What became of the other 39,988 melodies will doubtless never be known. "I Wish I Had a Girl" heads the list of popular ditties.

The proposed monument to Johann Strauss in the Stadpark, Vienna, will be executed by Edmund Heilmair, at a cost of \$30,000.

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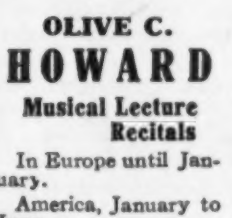
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Maine Festivals—Enthusiastic
Welcome for Other Soloists

PORTLAND, ME., Oct. 17.—The Maine Music Festivals which are given in Bangor and Portland each year came to an end for the season with the concert on October 13 in Portland. The first three days of the concerts were devoted to Bangor, and a previous issue of *MUSICAL AMERICA* fully reported the distinguishing features.

In Portland, as in Bangor, there were five concerts, and the programs were practically identical, differing only in the encores sung by the soloists. The same enthusiasm marked the various concerts from beginning to end, and the welcomes to Director Chapman and the soloists were even more pronounced than in Bangor. Comment on the work of the chorus and orchestra is unnecessary, since their contributions to the musical efforts of the festival were identical with the programs of the first three days, which have already been noticed.

Probably the greatest interest of the festival was in the appearance of Mme. Frieda Langendorff, whose remarkable success in Bangor had created an overwhelming desire to hear her in Portland. Mme. Langendorff was engaged for these concerts as one of the three prima donnas to sing on the three evenings, the others being Mme. Jomelli and Geraldine Farrar, but the excellence of her work in the concert field was hardly appreciated until she appeared on the stage and won an almost unparalleled triumph by her singing.

Her wonderful voice, of great range and power and possessing at the same time a quality at once sympathetic and compelling, her dramatic interpretations, her attractive personality, all combined to make her listeners tremendously enthusiastic. In her arias from the several operas, Mme. Langendorff identified herself so completely with the character which she was portraying that the audience hardly felt the absence of scenery and acting, and yet in her encores, which were less pretentious, she won equal applause because of the simple and natural manner in which she rendered them. Taking it all in all, no artist has in past years made a greater success at these festivals than Mme. Langendorff.

Mme. Jomelli added to her reputation at the Maine Festivals by her appearance this season. She was the principal artist at the concerts last year, and as such won an ovation which it seemed would be impossible to surpass, but her singing at the present festival showed even finer artistic qualities and a voice that was, if anything, better than before. The applause that greeted her must have been most gratifying, showing as it did an appreciable increase in enthusiasm over that of the previous season.

The desire to see and hear Geraldine Farrar, shown at the Bangor concerts, was fully as intense in Portland, and the attendance at the concerts at which she was the chief soloist was the largest of the series. Her appearance was a triumph in every respect, and she was recalled again and again after her several numbers. The beautiful quality of her voice and her charming stage presence were potent in arousing enthusiasm, and the music lovers of this city were stirred to give an ovation such as is seldom witnessed even at these festivals.

Reinald Werrenrath, who made his second appearance at these concerts, was none the less attractive in his singing because he was not new to Portland. His voice is peculiarly resonant and incisive in quality, and his dramatic power and clean-cut phrasing made his work a pleasure. His rendition of "Danny Deever" was received with tremendous applause, and he was recalled for several encores.

Frederick Gunster was especially successful in his group of songs, which he sang with taste and discretion, displaying a voice of excellent tonal quality under good control. He showed his versatility in choosing for his selections songs ranging from Glück to Strauss, rendering the former with the classic simplicity and dignity so necessary, and the latter with a fine conception of their underlying modernity. His other solos and ensemble numbers were characterized with equal musicianship in the interpretation.

Mrs. Jessie Nash-Stover, soprano; Martha F. B. Hawes, contralto, and Frederic A. Kennedy, tenor, were the soloists in the Mendelssohn "Hymn of Praise." They acquitted themselves of their task with credit and were a decided addition to the vocal resources of the festival.

PITTSBURG TO HAVE BIG OPERA CHORUS

City's Leading Society and Musical
People Interested—Orchestra's
Future in Doubt

PITTSBURG, Oct. 18.—The Smoky City is to have a "grand opera chorus." It is to be composed of many of the leading society and musical people of the city. The director will be Cortez Wolfungen, who is a newcomer in musical Pittsburgh. It is stated that a considerable number of applications for membership has been received, although plans, which are tentative only, have been announced but a short time. The plan is to give the first opera rehearsal in November if a sufficient number can be interested in the movement by that time. Rehearsals will probably be held in Hamilton Hall, in Wood street. Mr. Wolfungen has already secured a large list of patrons and patronesses for the opera chorus. Applications for membership will be received until October 28, at the headquarters, No. 608 North Euclid avenue.

Director Emil Paur, of the Pittsburgh Orchestra, arrived in this city Saturday and begins rehearsals this week. This will be the fifteenth season of the orchestra, and its existence in future depends on the attitude of the guarantors and the support of the public. Mr. Paur's contract, and, in fact all contracts, expire at the close of the coming season. Will musical Pittsburgh allow the orchestra to disband? is a question many are asking. In order to stimulate interest in the orchestra, the management has made a special rate for season and single admission tickets for school teachers. The season sale, generally speaking, is much larger than it was a year ago, and this is regarded as an encouraging sign.

Leo Altman, the new concert master of the orchestra, is expected to arrive in a few days. The orchestra will include a number of new players this season.

Franz Kohler, the orchestra's second concert master, is threatened with blood poisoning, the result, as already stated in *MUSICAL AMERICA*, of running a piece of rusty wire in the sole of his foot. Physicians are making a heroic effort to prevent any serious consequences.

A tremendous crowd yesterday attended the Sunday afternoon organ recital at Carnegie Hall, and City Organist Charles Heinroth, was given a splendid reception. The crowd was the result of the presence in Pittsburgh of 45,000 members of the Disciples of Christ Church, who are here celebrating the church's centennial. Mr. Heinroth played the overture to "Rosemunde," by Schubert; "Peer Gynt," Suite No. 1, by Grieg; Fantasia and Fugue in G Minor, Bach; the "Spring Song" by Ernest F. Jores, a Pittsburgh organist and composer; "Marche Triumphale," Frederic Archer, and others.

Christian Miller will make her third appearance as an interpreter of the contralto aria in "The Messiah," December 3, at Oberlin, O., when she will sing for the Musical Union. She will also have a part in a matinee performance in the choral of the Beethoven Ninth Symphony. Miss Miller also sings in "The Messiah" at Evanston, Ill., December 16.

There was a large attendance at Dallmeyer Russell's piano recital Friday night, in his studio in Ivy street. Luigi von Kunits, violinist, with Mr. Russell, played the "Kreutzer Sonata" with splendid technique. Mr. Russell's selections were entirely Beethoven.

Frederick Benson, baritone, the new voice teacher at the Pittsburgh Conservatory of Music, will be heard in a song recital on the evening of October 28. Mr. Benson has been successful in operatic work. He will be assisted by his pupils, by Mrs. Benson, and by Acsa Ellis, pianist.

Bertha Leifert, well known to musical people, and a pupil of Carlo Minetti, of this city, is now the leading soprano in the Lorenberg Operatic Festival.

Karl A. Malcherek, one of the first violins of the Pittsburgh Orchestra, has been chosen principal of the violin department of the Pratt Institute of Music and Art. The institute's first concert will be given Thursday evening.

Professor J. P. McCollum, director of the Mozart Club, has returned from New York, where he engaged soloists for the coming season's concerts. The standing of these soloists is sufficient to warrant the claim that this season's offerings will be the best in the thirty-one years' history of the organization. E. C. S.

NEW REGER WORK IS PERFORMED IN BOSTON

"Symphonic Prologue to a Tragedy"
Receives First Performance
Under Fiedler

BOSTON, Oct. 19.—At the Symphony rehearsal and concert of the week Max Reger's "Symphonic Prologue to a Tragedy" was given for the first time in America. It is a colossal work. The counterpoint is voluminous, but it only serves to fill out big ideas. There is an impressive introduction which at once establishes the enduring mood. The themes of the allegro are but phrases having pronounced character, which form component parts of the musical fabric—syllables of an epic. There is the mighty and purifying voice of Tragedy.

The performance of this and Tchaikovsky's Fourth Symphony, which followed, were memorable from every standpoint. The Reger work is of extreme difficulty, and often far from well scored for the instruments. Not so with the symphony, which, as Mr. Fiedler revealed it in a singularly characteristic interpretation, is one of the most touchingly naive and honest expressions of the heart of a man on paper. Weak it seemed, after Reger's heavy vigor, but certainly not less appealing. One's heart goes out to a man who says, "Here is what I have. Take it or not, as you please. It is what I have to say myself. I do not know how good it is. I know only that it is what I have to give, and here I give it."

Excerpts from Grieg's two "Peer Gynt" Suites, which have not been played for some years in Boston, brought this concert to an end. OLIN DOWNES.

WEEK OF OPERA IN NEW YORK

Novelties Lacking Until Wednesday's
"Bohemian Girl" Took Place

The week at the Manhattan was devoid of novelty, the productions given being repetitions of the works already heard.

On Wednesday evening "The Tales of Hoffmann," with the usual cast, was given. On Friday evening "Il Trovatore" was heard; at the Saturday matinee "Tales of Hoffmann," and in the evening "Aida." The casts in each instance were as formerly heard.

"Cavalleria Rusticana" and "Pagliacci" were given on Monday evening, with Sylva as the heroine in both operas and Carasa and Zerola as *Turiddu* and *Canio*, respectively. On Tuesday evening "Tales of Hoffmann" was once more given. The following night was the one scheduled for the first production of "Bohemian Girl" in English, with a cast including Russo, Miranda, Duchêne, Gentle, Davies, Chapman and Scott.

T. P. O'Connor Here

T. P. O'Connor, the Irish member of Parliament, who is recognized as a friend of the composer as the result of his work in pushing the last copyright law through Parliament arrived in New York on October 21 aboard the *Lusitania*.

"JUST ONE RELIGION" —SCHUMANN-HEINK

Belief in God and Goodness Enough
Declares Singer in Poetic
Avowal

CHICAGO, Oct. 18.—"There ought to be one great religion to keep people from doing things like that," said Mme. Ernestina Schumann-Heink to-day when she was told for the first time that the brilliant young lawyer who won her heartiest admiration in Los Angeles three years ago is the man who dramatically committed suicide after robbing a bank in Highland Park last week. The singer gave it as her opinion that belief in God and goodness would have checked Lamar A. Harris in his downward course.

Speaking of her meeting with Harris, she said:

"They made a banquet for me—all artists, all musicians, you know. It was to honor me. All was good fellowship, all was cheerful. Some of it was even funny.

"In the middle of it that young fellow got up and he spoke about my music and my art, and about my motherhood. There were many of us there—oh, many, and tears came in our eyes as he talked. Such sentiment, so noble, so pure, so sweet! I have never heard such a magnificent tribute to music. I got all excited. I threw him my flowers. Everybody talked of his brilliant address. I even looked forward to seeing him again.

"Gott!" the singer exclaimed, striking a dramatic attitude. "There ought to be a great religion to keep people from doing things like that. There ought to be just one religion, not churches, not Protestants and Catholics and Mohammedans and all that, but one big religion all over the world; one big, simple religion. The principles, the truth, at the bottom of all religions are the same. God rules the world. What is God is love. What is love? Love is light and sunshine and kindness and beauty. If all people only would live that, how much unhappiness we would be spared. How much sweeter the world would be!"

PAUR TO DIRECT IN CHICAGO

Accepts Stock's Invitation to Conduct
His Own Symphony

PITTSBURG, PA., Oct. 18.—Director Emil Paur, of the Pittsburgh Orchestra, told *MUSICAL AMERICA*'s representative to-day that he has been invited and has accepted the invitation of Conductor Stock, of the Theodore Thomas Orchestra, to conduct the playing of his symphony, "In der Natur," by that organization. He will go to Chicago at the conclusion of his Pittsburgh season to fill the engagement.

Director Paur is also writing another symphony, having been inspired to do so because of the splendid reception that has been accorded his first effort. He says it will take him two Summers to finish it. He already has outlined the skeleton of the three movements, and may call his new work "Grief, Love and Renunciation."

E. C. S.

Daniel Ladoux, a French violinist, died Monday in New York. He was twenty-three years old.

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TENOR		
HARRY GILLMAN		
VIOLINIST		
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PIANIST		
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PIANIST—COMPOSER		
RECITAL PROGRAMS OF ORIGINAL COMPOSITIONS		

HAPPIER WHEN HE EARNED \$2 A DAY

Fame and Shekels Don't Compensate for Loss of Personal Liberty, Says Caruso

Does greatness as a singer make for happiness?

The world's greatest tenor says not.

Not even his enormous earnings and the savor of his audiences' enthusiasm in his incomparable voice can compensate Enrico Caruso for the penalties that fame attaches to itself and for the nervous strain that his work implies. At any rate, that is Caruso's own statement of his feelings in the matter.

"People, I suppose, think I am the happiest man on earth with all my successes and large earnings," said the singer in a recent interview. "To tell you the real honest truth, I was much happier when I was a nobody earning \$2 a day. Now I have no liberty at all. My smallest action is criticised, every word commented upon. Even my private affairs are made public. When I had my operation I was pestered night and day with reporters and because I refused to disclose details which I considered absolutely personal the press in general spoke so malignantly about it that serious business complications might have followed had I not recovered as quickly as I did. Because I am a celebrated tenor have I not the right to have the feelings of an ordinary man? What did I care at the time for the curiosity of the world when my whole career was at stake?"

"Often advertisers use my name to boom their goods. All sorts of stories are invented about me, some of these causing me any amount of trouble. Lately I have even been made fun of for dressing in a light colored suit at the seaside and for wearing a brown evening suit. I like colors, that is all."

"Do you know that before each public appearance I spend a sleepless night and long hours of indescribable moral pain? I have never been able to get familiar with the public, every time is for me as a debut. At my last concert at Manchester a few days ago I fainted immediately after my last song."

"In my dressing room at the Metropolitan, New York, when waiting for my call, I tremble like a child frightened by a ghost. Only when I am actually on the stage do I succeed in pulling myself together. The thousands of eager eyes and opera glasses fixed on me have the same effect on me as a red rag on a bull. I feel the challenge of the audience and attack the first notes in a fighting mood until the music holds me and I feel my part; yet all the time I am possessed with the fear that my voice may fail."

"The memory of Naudin, the tenor, who after such an experience at the San Carlo, Naples, years ago, shot himself in his dressing room, haunts me always, and every minute on the stage counts as a year of my life."

"Lately an Italian Socialist paper attacked me fiercely, on account of the large fees I draw. Could they only understand my task they would know every cent I get is deservedly earned."

"No, people ought not to grudge me my success. Through my own energy and pluck I have worked up from the lowest rung of the ladder, and it has not been an easy matter."

"Now I am delighted with my contract

for another three years in the States. I like America and the Americans, and although well satisfied with my European tour I am looking forward to sail for New York on the *Kronprinzessin Cecilie* on October 25."

FRANK CROXTON'S BUSY YEAR
Well-Known Bass Has Most of His Available Time Booked

Frank Croxton, bass, has already commenced a busy season, beginning with an eight weeks' tour in the South and including several recitals in Mexico. Later he will have a ten weeks' recital trip through the West. He has also been engaged by the Pittsburgh Orchestra for a six weeks' festival tour next Spring. Two of his important Eastern engagements will be in the "Messiah" with the Worcester Oratorio Society and the rôle of *Mephistopheles* in "Faust," in Newark.

During the past Summer Mr. Croxton was at the head of the vocal department of the Summer music school at Chautauqua, N. Y., often giving as many as 125 lessons per week. He had many excellent pupils who came from all over America. One, R. S. Stearns, came all the way from Milwaukee for a single conference with Mr. Croxton and left expressing himself well pleased with the result.

Mr. Croxton has had excellent engagements in the past which accounts to a degree for the favor which he is now winning. He has appeared with the New York Oratorio Society, Frank Damrosch director; the New York Liederkreis; the Boston Handel and Haydn Society; the Baltimore Oratorio Society; the Washington Oratorio Society; the New Haven Choral Club, Dr. Horatio Parker, director; the Chicago Apollo Club, Harrison Wild director; Minneapolis Philharmonic, and the Theodore Thomas Orchestra. Aside from this, however, Mr. Croxton owes his many bookings for the coming Winter to the excellence of his singing.

He has a deep bass, of fine quality, which he uses with intelligence. Possessed of the kind of temperament which aids him in his interpretations of the important oratorio rôles, he makes an impressive figure in such works as the "Messiah," the "Elijah," etc. He is also well fitted for opera and his singing of the part of *Mephistopheles* in "Faust" is convincing.

Lilla Ormond to Return Soon

BOSTON, Oct. 18.—Lilla Ormond, the Boston contralto, who has been spending a number of months in Europe, is expected to sail for home, the latter part of this month. She has sung many times in European cities, including London and Paris, and prolonged her stay through October to accept an engagement to sing in Berlin. She will be heard in many concerts and recitals in this country and Canada during the coming season. Miss Ormond has met with the most pronounced success in her European engagements, as was to be expected after her success in this country last year, when she sang several times with the Boston Symphony Orchestra, at the Worcester Festival and other important musical affairs.

D. L. L.

Tall Girls Only for Opera House Ushers

PHILADELPHIA, Oct. 16.—Girls of Amazonian stature only need apply for jobs as ushers at Oscar Hammerstein's Philadelphia Opera House. Mr. Hammerstein made the announcement yesterday, basing his peculiar demand upon the desirability of height while a big audience is filing into a theater. Of the one hundred young women of large proportions who reported the tallest Thelma Gelhaus, of Torresdale, measured 5 feet 11 inches, and there were few chosen who were shorter than 5 feet 9 inches.

OLD FAVORITES ON THOMAS PROGRAM

First Orchestral Concert of Season Shows Instrumentalists in Fine Form

CHICAGO, Oct. 18.—The opening of the Theodore Thomas Orchestra's nineteenth season last Friday afternoon, in Orchestra Hall, proved to be a fashionable function as in time past. Fashion, however, was not the only significant feature, for according to the management the entire house for the series of matinées has been sold solidly for the season.

The orchestral body this season includes eighty-six players, with very few changes, additions being three players among the second violins and one in the bass department. Bruno Steindel, the distinguished 'cellist, has been restored to his old rank as leader in his line. As the various noted individuals of this body came forward to their seats for the season's work the audience gave them appreciative recognition, and when Director Frederick Stock appeared there was an ovation.

During the interim of the Summer the instrumentalists have not retrograded in the slightest, for the orchestra as a whole gave a splendid account of itself in this opening event, which is usually marked by some break due to nervousness. Never has the body appeared to better advantage. The strings are unusually vibrant, strong and rich in tonal beauty, the wood-wind and the brass, where weak spots can usually be detected, were true in nobility of accent and accuracy of phrasing, all combining for an ensemble really meritorious.

Director Stock as a program builder showed his cleverness in more ways than one, primarily in devising a bill so distinctly popular it might have been denominated "request," and yet it had no novelty to give it either unique or sensational value.

In introduction it harked back to the good old days of Weber's "Der Freischütz" overture, followed by Dvóřák's "New World Symphony," which always arouses interest in the never settled discussion of "nationalism in music."

The second section of the program opened with Liszt's Symphonic Poem "Orpheus," which was given *con amore*. Then came the Italian Serenade of the gifted but unfortunate Wolf, which Director Stock took at a tempo that made it lively enough to suit the most ambitious fancy, robbing it of something of its Italian languor, but replacing it with a vitality that was inspiring and losing none of the rich color that permeates its fine fabric. The final selection of this interesting day was the strange fantastic divertissement "Till Eulenspiegel" of Richard Strauss, involving all the eccentricities and enormous technical difficulties that he puts upon an orchestral body as a tonal humorist.

C. E. N.

New Haven Symphony to Give Five Concerts

NEW HAVEN, Oct. 18.—The New Haven Symphony Orchestra announces its sixteenth series of concerts. There will be five concerts, as usual, in Woolsey Hall, under the auspices of the Yale University music department, Dr. Horatio Parker, conducting. The first concert will be given on the afternoon of Tuesday, November 2. The dates thereafter are December 7, January 11, February 15 and April 5. All the concerts will take place in the afternoon except the third, which will be devoted to

Schumann in commemoration of the one hundredth anniversary of that composer's birth. Alwyn Schroeder, for so many years 'cellist with the Kneisel Quartet, has been engaged for the first concert of the season.

MEHAN PUPIL'S SUCCESS

Mrs. Fitzgibbon Wins Envious Ovation at Brooklyn Concert

Mary Jordan-Fitzgibbon, contralto, won a tremendous success as one of the soloists at a recent Hudson-Fulton concert at the Brooklyn Academy of Music. Her numbers were Mrs. Beach's "My Star," Strauss's "Devotion," Bemberg's Hindu Chant and Berwald's "Song of Love." As an encore she sang Nevin's "Rosary."

Mrs. Fitzgibbon is the possessor of a rich contralto voice of a depth and range seldom found in these days. She sang with exquisite taste and artistic judgment, and received such applause as is rarely heard in the Brooklyn opera auditorium, though it has witnessed many ovations. Though this was her first concert appearance in Brooklyn she was welcomed most heartily and received many floral tributes. She is soloist at the Lafayette Avenue Presbyterian Church.

Mrs. Fitzgibbon is a pupil of the Mehan Studios, Carnegie Hall, New York, and is but one of the many excellent graduates of these studios. This year Mr. and Mrs. Mehan have enrolled the largest number of students in the history of the studios. These include many professional singers who are desirous of acquiring the method which results in the production of beautiful quality in the tone and an enunciation that is remarkably clear. Mrs. Mehan numbers some of the supervisors of the largest institutions in this country in her class from Teachers College, Columbia University.

Boston Opera Engages Mme. Olitzka

Mme. Rosa Olitzka, contralto, who is under the management of George M. Robinson, of New York, for a concert tour throughout this country, has been engaged by the Boston Opera Company to sing leading contralto rôles in Boston, Chicago, Cincinnati, Pittsburgh and St. Louis.

Mme. Olitzka will appear in Boston in November, but her concert engagements will preclude her making appearances in the other cities until after the first of January.

Mme. Olitzka has sung the leading rôles in many operas at Covent Garden, London; San Carlo, Metropolitan Opera House and in St. Petersburg.

Edith Thompson to Play with Kneisels

BOSTON, Oct. 18.—Edith Thompson, the Boston pianist, has been engaged again this season for two appearances with the Kneisel Quartet, the first in Fitchburg, Mass., November 11, and the second in Brooklyn, N. Y., January 20. The Brooklyn date was to have been in October, but the quartet found a change in dates necessary. Miss Thompson played with this organization three times last season. At both the Fitchburg and Brooklyn engagements she will play the Saint-Saëns Quartet. Miss Thompson is to play at a concert in Providence, November 15, and played last week at a private musicale in Weston, Mass.

D. L. L.

Cara Roma's New Songs

"Shadows" is the title of the group of five new songs by Mme. Caro Roma, the accomplished author, composer and singer of her own works, who is now giving recitals of her compositions on the Pacific Coast. As with all of her compositions, the songs in "Shadows" are published by M. Witmark & Sons. They are entitled "Dreaming," "Ghosts," "Night," "Recommendation" and "Weaving."

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INDIANAPOLIS LED WAY TO SUCCESS

Litta Grimm's Honors Mirror Excellence of Home Training—
Eddie Brown's First Reception

INDIANAPOLIS, Oct. 16.—Litta Grimm's success as a singer brings much credit to her former teacher, Christian F. Martens, under whose instruction she was graduated from the Indianapolis Conservatory of Music. From here she went to Berlin, where she was granted a full scholarship with the Stern's Conservatory. Alexander Heinmann, with whom she studied, told her that her voice was well placed, and that she had evidently had splendid training. In two years she was graduated from this school with full honors, but remained another year to appear in concert and assist Mr. Heinmann in his teaching. Miss Grimm is at present meeting much success in oratorio, concerts and song recitals.

Now that Eddie Brown, the Indianapolis boy violinist, has made himself famous by his recent appearance in London at Royal Albert Hall, where he was received with much enthusiasm, there seems to be more or less confusion as to who was his first teacher. Facts indicate, however, that Paul Wachsmann, of this city, gave the boy his first lessons, and continued the instruction during a period of a little more than two years. It was during this time that Eddie made his first public appearance, and as a child of seven attracted attention by his unusual skill.

On Monday evening Margaret June Alexander, a young girl of fourteen years and a pupil of Mrs. Flora M. Hunter, of the Metropolitan School of Music, gave a pianoforte recital before the Matinée Musicale of Kokomo. Miss Alexander is an exceptionally gifted pianist for one of her years, and her interpretations display much careful training. Her program included numbers by Beethoven, Mozart, Schumann, Liszt, Lachaux, Pirkert, Moszkowski, Friml, Lionel, Philipp and Dohnanyi. She was assisted by Viva Johnson, contralto.

P. Marinus Paulsen, violinist, of Chicago, will spend Monday of each week in Indianapolis teaching, and will use Mr. Baxter's studio in Aeolian Hall, Mr. Baxter being in Fort Wayne on that day. Mr. Paulsen has an enviable reputation both as an artist and teacher, while his compositions for violin, pianoforte and voice reveal a well defined musical sense.

Sibyl Sammis, of Chicago, assisted in three recitals in Aeolian Hall last week, where she was accorded the hearty approval of her audiences. Her voice is full and rich. Her dramatic interpretations move one to enthusiasm, and her singing of Dvorak's "Songs My Mother Taught Me" is very sweet.

David Baxter sang in recital at Fort Wayne last Monday evening, and his work was received with flattering appreciation. Mr. Baxter was assisted by Mrs. Fred Urbahn, who played his accompaniments artistically.

Arthur Myers, pupil of Christian F. Mar-

FINE RECITALS IN STORE FOR LOS ANGELES



GAGE CHRISTOPHER

Los Angeles Baritone, Who Plans Interesting Recital Series

LOS ANGELES, Oct. 13.—Gage Christopher, baritone, of Los Angeles, announces a number of interesting recital programs which he has in preparation. These include old Italian melodies of the period of 1667 to 1798, German songs of the Romantic period, operatic songs and many songs by American composers.

Mr. Christopher has had much operatic

tens, will give a song recital at the College of Musical Art on Thursday evening, October 21. He will be assisted by Faye M. Palmer, contralto, and Amelia B. Kroeckel, pianist. G. R. E.

499th Concert at Wells College

AURORA, N. Y., Oct. 18.—The four hundred and ninth concert of the Wells College Conservatory of Music took place on Thursday afternoon, October 14, when the Ernst Mahr String Quartet of Syracuse played the F Major quartet of Beethoven, op. 59; the Tchaikovsky Trio, op. 50, and the Haydn quartet in D Major. The quartet was nicely balanced and played with finish and an excellent quality of tone. The members of the quartet, Mrs. Bertha Bucklun Chase, Aurin M. Chase, Sidney Littlehales and Ernst Mahr, were assisted by Adolf Frey, pianist, of Syracuse University.

Death Robbed St. Paul of Great Flutist

ST. PAUL, Oct. 18.—Without being aware of it, the St. Paul Symphony Orchestra secured and lost a distinguished flutist last Summer. When Conductor Rothwell first went to Europe in the Spring he found that



LUCILLE NOWLAND SEMNACHER

Accomplished Accompanist, Who Is Favorite Los Angeles Performer

and concert experience, but is at his best in recital work. He has the able assistance of Lucille Nowland Semnacher, accompanist. Miss Semnacher is a very well-known and accomplished pianist, and is a sister of Eugene Nowland, who made so great a success in the musical play, "The Violin Maker of Cremona," given in Los Angeles last Spring.

Scheers, first flutist of the Amsterdam Opera, wished to come to America. Considering himself in great good luck to get Scheers away from Gustav Mahler, of the New York Symphony Orchestra, who was hot on his trail, Mr. Rothwell left Amsterdam feeling happy and secure with a contract in his pocket.

But when he arrived in New York in September Mr. Rothwell learned quite by accident that Scheers had died suddenly in August of heart trouble. Fortunately for the St. Paul Orchestra, Mr. Rossi, of the Manhattan Opera House, was procurable for symphony work, and would serve as first flutist in the place of Scheers.

"Faust" Concert at Manhattan

The Garden Scene from "Faust," in concert form, was the leading feature of Hammerstein's Manhattan Opera House concert program Sunday night. The audience warmly applauded Mmes. Sylva and Duchène and M. Duffault and Laskin, the singers. Mme. Lalla Miranda received her usual encore for a waltz song in which, to the delight of her hearers, she touched C sharp. M. Carasa, Beck, Scott and Russo and Mme. Gripon also sang.

BISPHAM IN BOSTON PROVIDES NOVELTIES

Startling Revelations in Gilbert's
"Fish Wharf Rhapsody"—An
Applaudive Audience

BOSTON, Oct. 19.—On Wednesday afternoon last David Bispham interpreted a large and variegated list of songs at Jordan Hall. An audience of fair size attended. Mr. Bispham's art as a singer has long been known to readers of MUSICAL AMERICA. He sang Loewe's ballad, "Edward," effectively, somewhat in the manner of the stage villain. There was the fine scene for *King Frost* from Purcell's opera "King Arthur." Two songs by Frederick Clay and Roger Quilter proved of very light weight, indeed. Two remarkable songs by Charles M. Loeffler were given for the first time, settings of Yeats's "The Hosting of the Sidhe" and "The Host of the Air." The Sidhe are the spirits of the air, maliciously disposed toward mortals. These verses have a strongly rhythmic and imaginative accompaniment.

Henry F. Gilbert's "Zephyrus," after Longfellow, and "A Fish Wharf Rhapsody" (left over from an afternoon's loaf on Fish Wharf, Boston) followed. The "Zephyrus" is imaginative, but too episodic. The "Fish Wharf Rhapsody" embodies the sentiment of the lines: "To hell with all respectability," etc. It is a joyous thought, impudently conceived and impudently set, with a fine smell of the sea. That Messrs. Gilbert and Beauchamp had the conviction to write it, that Mr. Bispham elected to sing it, is, of course, to the credit of all three parties, especially when one draws a mental picture of a Boston concert room. Individuality is the thing that is worth while. Have not the authors and the singer asserted individuality? Yes, they have. So would Miss Mary Garden, should she dance her Salomé Dance at midday in the Public Gardens. The performance might, or might not, be a work of art. Is this sans culotte rhapsody a work of art? Well—er—I don't know. But Mr. Wakefield Cadman outraged no one when he set some lyrics by Nellie Wakefield Eberhard with some harmonized melodies of the Omaha Indians. I think that it is the first song in which there is a refrain something to the effect that "I will woo her with my flu-ut-ing" and there is some lovely Hiawatha business for the pianist. Between each verse the pianist intones a nude Omaha melody with one finger. These settings bring to mind the pleasant autumnal sketches of a dear lady friend who summers at Green Acre, Me., where there are wigwams and savages from India. The welcome repetition of Mr. Loeffler's songs made it impossible to stay for "The Pauper's Drive," "The Fiddler of Dooney," "To Russia," by Sidney Homer. The audience was very applaudive. O. D.

At the Teatro Fenice, in Venice, a tenor had a quarrel with the director the other day. Finally the tenor drew a revolver and shot the impresario, who is not expected to recover.

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LISTEMANN REAPPEARS IN CHICAGO

Noted Violinist and Walter Spry Give Joint Recital—The "Managerial War" Treated by Newspaper Verse-Maker

CHICAGO, Oct. 18.—The first instrumental concert of the season was given last Tuesday evening at Music Hall, when two of Chicago's most popular artists, Berhard Listemann, violinist, and Walter Spry, pianist, appeared in a joint violin and piano recital under the direction of Max Rabinoff. Mr. Listemann, who for the last two years was a resident of Boston, appeared for the first time in the city since his return. The veteran violinist has not lost any of the qualities that made him for so many years one of the best known virtuosi. In conjunction with Walter Spry he was heard in Sjögren's Sonata No. 2 in E Minor, op. 24, which was received with enthusiasm. Following this, Mr. Listemann came into his own, playing Vieuxtemps's Fantasia on Popular Russian Themes. This difficult number was taken in such quick tempo as to display the wonderful technical ability of the artist. The tone has still the rich and melodious quality that is part of the equipment of Mr. Listemann. After this number Walter Spry, one of the most eminent of the American pianists, played three selections: Field's Nocturne in B Flat; D'Albert's Scherzo, op. 16, No. 2, and Chopin's Ballade, op. 47. In the first number the pianist gave a delicate reading, and in the following selections played with a suavity of tone, putting in his performance the ability of the skilled musician. The program concluded with Schuetz's Suite No. 1 in D Minor, op. 44.

Mrs. L. P. Hess, a talented pupil of Mrs. O. L. Fox, the distinguished vocal teacher of the Chicago Musical College, gave an interesting song recital last Wednesday at Rehearsal Hall. This young dramatic soprano opened her program with MacDermid's "My Love is Like a Red, Red Rose," and other numbers included characteristic selections from Puccini, Haile, Salter, Rogers and Buzzi Peccia. Mrs. Hess disclosed a dramatic soprano voice of good range, style and beauty of tone. Mable Hillock furnished the accompaniments.

An interesting booklet has just been issued by the Chicago Musical College indicating the progress made by graduates whose present addresses are known. At the present time there are eighty-six graduates of the college singing more or less important rôles in opera in European capitals.

Margaret Salisbury, the well-known soprano and voice instructor, opened the Assembly Hall at Stickney School in Edgewater. The assisting artists were Max Kramer, pianist, and Mrs. Parsons, reader. Miss Salisbury was heard in several songs by L. Jones Downing, a popular local composer.

Mme. Julie Rivé-King was the recipient

of a beautiful clock given to her at the end of the normal classes by teachers who received instruction in her class last Summer.

George Hamlin, whose recital has been among the most interesting events of the local concert season for a number of years, will make his first appearance this fall at the Grand Opera House Sunday afternoon, October 31.

At the first of the Chicago Auditorium Sunday concerts, Sunday afternoon, October 31, the Chicago Philharmonic Orchestra, under the direction of Chev. Emanuel, will play two movements from Asgar Hamerick's Jewish Trilogy. The soloists will be Fannie Bloomfield-Zeisler, pianist, and Riccardo Martin, tenor.

Kenneth M. Bradley and Mme. Rivé-King, of the Bush Temple Conservatory, will give lecture recitals in the Southeast during November.

William Willett, the well-known singer and instructor of the Bush Temple Conservatory, has all his time filled and the secretary of the school reports a large waiting list for this popular teacher.

Antonio Frosolono, the distinguished Italian violinist, who recently came to this city and became associated with the Sherwood School of Music, will make his first appearance locally with Mr. Sherwood at the Illinois Theater on Sunday evening, October 31.

Anent the threatened war of rival concert managers, Burt Liston Taylor, the well-known humorist, used last week in the editorial columns of the *Tribune* the following chaste lyrics:

THERE IS BUT ONE.

Sembrich, I marvel at thy perfect art;
'Tis more than human.
And who can play the impresario's part
Like F. Wight Neumann?

Gadski, thy peerless voice within my heart
Forever nestles.
And who has half the managerial art
Of F. J. Wessels?

THERE'S ANOTHER.

Sacre! That impresarios make war,
While low-brows scoff!
A has the Wessels and the Neumanns! Gar!
Vive Rabinoff!

—A Partisan.

The music agency of E. A. Stavrum is extending its activities and branching out to cover eventually the entire musical field in a most comprehensive and efficient manner. The most recent addition is the establishment of a band and orchestra department, which already has registered with it for next season's bookings an excellent list of bands and orchestras.

Leo Wald Erdödy, the distinguished young violinist, will make his Chicago debut at Orchestra Hall on November 18.

A. Campbell, Mrs. Emerson H. Brush and David Bispham.

The Federation competition was inaugurated at the Fifth Biennial of the National Federation of Musical Clubs, at Memphis, Tenn., in May, 1907. The successful contestants were Henry Hadley, who won in Class I with his rhapsody for orchestra, "The Culprit Fay," and by Arthur Shepherd in Class II and III, respectively, by his "Sonata," for piano, and his song, "The Lost Child." All the prize compositions were performed at the Sixth Biennial, at Grand Rapids, Mich., last May. Henry Hadley conducted his symphonic poem with the Thomas Orchestra, and Mr. Shepherd played his sonata and the accompaniment of the prize song, which was sung by Mrs. Lucile Tewksberry.

The chief innovation in the second competition now announced is that there will be first and second prizes in each class, a circumstance which will put the judges on their mettle, as all the successful works will be heard at the next biennial. In Classes II and III works of larger dimensions are called for than in the first competition.

MRS. SAMMIS-MAC DERMID GIVES CHICAGO RECITAL

Well-Known Dramatic Soprano Includes Husband's Songs in First Program of the Season



SIBYL SAMMIS-MAC DERMID

CHICAGO, Oct. 19.—Sibyl Sammis-Mac Dermid, Chicago's distinguished dramatic soprano, made her first appearance here this season to-night in Music Hall, emphasizing the good impression her fine work has created in time past. She has a voice of remarkable range, and sings with real feeling and fine intelligence. Frequently she gave evidence of the fine dramatic fire, and her lower tones were singularly satisfactory in soothing richness. The virtue of distinct enunciation added much to the value of her work. Her program embraced a wide range of selections, and included several compositions from the pen of her talented husband, James MacDermid. The audience was large and enthusiastic.

C. E. N.

Mary Ingraham's Boston Season Opens Before College Club

BOSTON, Oct. 18.—Mary Ingraham, the pianist, gave her first recital of the season before the College Club a week ago Saturday afternoon, performing an unusually interesting list of compositions. The program was as follows: Rhapsody, op. 21, Margaret Ruthven Lang; Sonata in C Sharp Minor, op. 27, No. 2, Adagio sostenuto, Allegretto, Presto agitato, Beethoven; Feuillet ad'libum, Une pensée, Similivalse, Solitude, Schutt; Danse, Debussy; and Etude in C, Rubinstein.

Miss Ingraham was a pupil of the late B. J. Lang, and is rapidly making an excellent name for herself as a result of exceptionally artistic public work. She is also devoting considerable of her time to teaching, and has attractive studios at No. 6 Newbury street.

D. L. L.

CINCINNATI SEASON FAIRLY UNDER WAY

Schumann-Heink Inaugurates It Auspiciously—Conservatory Recitals to Be Resumed

CINCINNATI, Oct. 18.—With the recital by Schumann-Heink in Music Hall last Wednesday evening, which was attended by a very large audience, the Cincinnati musical season may be said to have fairly begun. The second concert of the season will be given Thursday evening, October 21, when Mme. Sembrich appears. On Saturday afternoon, October 23, the regular Saturday recitals of the Cincinnati Conservatory of Music will be resumed. These recitals are of great educational value to the students, and Miss Baur has also provided for admitting the public.

Professor Gantvoort, of the College of Music, will give a course of lectures during the Winter before the Norwood Musical Club, sketching briefly the life and work of the great composers whose works are presented during the afternoon.

An interesting recital was given recently at Glendale College by members of the college faculty. Those who participated were: Phoebe F. Garver, Jessie L. Thompson, Harriet Brown and Josephine Oberhauser.

The Woman's Club Music Department has secured the celebrated Flonzaley String Quartet for a concert on Wednesday, February 9.

Grace Graeter, formerly of the Cincinnati Conservatory of Music, where she was the talented accompanist of the Conservatory Orchestra for a number of seasons, has returned to the Conservatory after several years spent in Montana, where she filled important musical positions.

On October 26 the College of Music will present Joseph O'Meara, reader and actor, in an evening of readings and characterizations, assisted by Louis Victor Saar, pianist. This will be the first faculty event of the season, and for it Messrs. O'Meara and Saar have prepared several novelties to be given in melologue style. The melologue numbers will include "A Funeral," by K. Ujaski-Chopin; "At the Inn," of the same authorship, and "The Raven," by Poe-Heinrich.

F. E. E.

PLAYS FOR WOMAN'S CLUB

Helen Reynolds Trio Presents Interesting Program in New Bedford, Mass.

BOSTON, Oct. 18.—The Helen Reynolds Trio—Helen Reynolds, violin; Katharine Halliday, cello; and Margaret Gorham, pianist, gave a concert before the Woman's Club, New Bedford, Mass., last week. The program was as follows:

Trio No. 3 C Major, Allegro, Andante, Finale (Presto) Haydn; Walzer Marchen, op. 54, Allegro moderato, Allegro, Schutt; Trio D Minor, Allegro moderato, Scherzo (Allegro molto), Elegia (Adagio), Finale (Allegro non troppo), Arensky; Miss Halliday, Adagio, Bargiel; Miss Gorham, Des Abends, Schumann; Improvisation in A Flat Major, op. 90, Schubert; Miss Reynolds, Romance from Second Concerto, Wieniawski, and Hungarian Dance No. 8, Brahms-Joachim.

The Trio and the individual members are planning for an active season, and have already many engagements booked. Among the early Trio dates will be concerts in Woburn, Mass., November 8; Hingham, Mass., January 21, and Waverly, Mass., February 1.

Miss Gorham will appear at concerts in Steinert Hall, November 3; Brockton, Mass., November 18, and again in Boston, December 8.

D. L. L.

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For catalogue address

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OFFERS \$2,000 IN COMPOSITION CONTEST

National Federation of Musical Clubs Announces Second Biennial Competition for American Musicians

The National Federation of Musical Clubs, which recently conducted so successful a competition for American composers, has now announced its second biennial prize competition for American composers. The Federation will give \$2,000 in prizes for the best compositions by American-born composers, two prizes in each of three classes, as follows:

Class I, orchestral work, symphony or symphonic poem—First prize, \$700; second prize, \$300.

Class II, chamber music work, trio, quartet or quintet, for strings and piano, in three or four movements—First prize, by interested citizens of Grand Rapids, Mich., \$300; second prize, by N. F. M. C., \$200.

Class III, song or aria, with orchestral accompaniment (a piano reduction of accompaniment to be enclosed)—First prize, \$350; second prize, \$150.

The conditions of the competition are as follows:

(1) The composer shall omit signature from the manuscript, labeling it with the name of class in which it is entered, signing it with only a private mark, and shall send with the manuscript a sealed envelope containing this mark and the composer's name, also stamps or amount of expense for return charges.

(2) The composition submitted must not have been published, nor have received public performance.

(3) All compositions must be submitted on or before October 1, 1910, but no composition will be received earlier than September 1, 1910.

(4) All manuscripts must be in ink and clearly written.

(5) The competition is open only to composers born within the United States of America, or those of American parentage in foreign countries.

(6) Prize winners of the National Federation of Musical Clubs' competition cannot enter two successive contests.

By vote of the convention the prize winner in each competition becomes thereafter an honorary member of the National Federation of Musical Clubs.

In addition to the above prizes, which are the general prizes offered by the National Federation of Musical Clubs, three special prizes are offered as follows:

1st. By Mrs. J. R. Custer, of Chicago, a prize of \$100, to be known as a "Memorial Prize," for the best composition for solo performance in any field, to be written by a woman who is a member of any club in the National Federation of Musical Clubs.

2d. By Mrs. Emerson H. Brush, of Chicago, Ill., a prize called the "Brush Memorial Prize," of \$100, to be given for the best concerted number, either vocal or instrumental, by a woman composer, a member of a federated club.

3d. By Mrs. John B. Wright, of Lincoln, Neb., a prize of \$50, for the best vocal solo written by a woman who is a member of a federated club.

These prizes are governed by the same conditions as the general prizes.

The judges, three in each class, will be chosen as before from among competent persons prominent in musical life in different parts of the United States.

All compositions are to be sent to Mrs. Jason Walker, not earlier than September 1, 1910, in care of the Beethoven Club, corner of Jefferson and Third streets, Memphis, Tennessee.

The Federation cordially invites American-born composers to enter this competition. The announcement bears the signature of the American Music Committee, Mrs. Jason Walker, chairman; Mrs. David

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LEHAR'S NEW OPERETTA WONDERFUL, SAYS NORIA

She Will Sing in It at New Theater in January—Her Interesting Career

On the same steamer that landed Giulio Gatti-Casazza, director of the Metropolitan Opera House, there arrived last Sunday from Europe Mme. Jane Noria, the soprano, who will sing at the Metropolitan for the first time this season. Mme. Noria is a St. Louis girl, and her real name is Josephine Ludwig. She made her original appearance with one of Savage's companies, and then went to Paris, where she was engaged to sing at the Opéra such parts as *Elisabeth*, *Elsa* and *Nedda*. It was Gailhard, the late director of the Opéra, who gave her her present name. Later she sang in this country again with the San Carlo Opera Company, adding to her repertoire, among other parts, *Carmen* and *Aida*.

Mme. Noria had something to say about her plans for the coming season:

"I am going to sing in Lehar's new operetta," she said, "which is to be produced here at the New Theater for the first time on any stage. It is now being translated into French by Willy, and it will be sung in that language. As the translation is not entirely complete, it will not be given until January probably. The music is wonderful. The name of the opera is 'Gypsy Love,' and it is full of Hungarian melodies. There is a waltz which is much more striking and delicious than that in 'The Merry Widow.'"

THE SPECIAL FALL ISSUE

Some of the Tributes Paid by Newspapers and Friends to the October 16 Number of "Musical America"

[From the Buffalo News]

MUSICAL AMERICA makes a fine appearance in a Special Fall Issue which is a splendid résumé of the entire musical activities of America. Beginning with New York City, it takes city after city throughout the United States, and includes Toronto in its survey, for the reason that the history of choral music to-day in this country would be incomplete without treating of the work of the Ontario capital. * * * For those who have no idea of the progress orchestral music has made in this country, the present number of MUSICAL AMERICA, including as it does the entire orchestral field, is strongly recommended as a definite and valuable portrayal of the enormous forging ahead that has been accomplished during the last ten years—yes, five years, in this country. * * * Mr. Freund has made a great success of his Fall number and given a source where real information may be obtained about the best musical interests of the entire country.

[From the Buffalo Express]

The Special Fall Issue of MUSICAL AMERICA, which appeared last week, is typographically handsome, and is a compendium of musical news the country over, with numerous interesting and effective illustrations of wide variety. A forecast is given of the musical season in nearly all the large cities of the land, Buffalo being included. Exceedingly readable articles are those which treat of the operatic situation in New York, Boston, Philadelphia and Baltimore, and of orchestral works in novelties to be presented this season in New York. In short, this issue of MUSICAL AMERICA is one to enjoy at first reading and to keep as a valuable reference list for the entire season.

WASHINGTON, D. C., Oct. 16, 1909.

I cannot refrain from saying a word or so about the Special Fall Issue of MUSICAL AMERICA, which came to me yesterday. It is excellent—and that is too little to say. It contains so much of interest from various points that I have not begun to read it all as yet. The title page, too, is very attractive. With regards, I am,

Cordially, WILLARD HOWE.

INDIANA, PA., Oct. 15, 1909.

To the Editor of MUSICAL AMERICA:
May I congratulate you upon your Special Fall Issue just at hand? From cover to cover it is a "hummer." The paper seems to fill a long-felt need, and I look forward to its coming each week with pleasurable anticipation. Success to you.

Very truly, H. E. COGSWELL.

OPERA WORKS MANY CHANGES IN BOSTON

Gaudy Apartment Houses and Italian Restaurants Among the By-Products

BOSTON, Oct. 17.—A metamorphosis which, thanks to the opera company, is becoming strikingly apparent about certain portions of Boston's surface, is rather amusingly out of key with what may be termed the city's habits of thought.

Large, cheap, flimsy apartment houses are shooting up in the operatic neighborhood. The Italian restaurants, and a number of others, too, are already rejoicing in a full blast of business, satisfying the demands of singers and ballet-dancers. As far as "artistic consciousness" goes, the young things at the opera school are already full-fledged "prima donnas," fawned on by devoted friends. It is signified that that gaudy portion of existence known as "society" will rejoice in a new feature of its life when Mr. Constantino, Mlle. Lipkowska and others of their ilk become available for dinner parties.

Christian Hansen, the Danish tenor, who will make his American debut in "Aida," is a formidable man, a tireless swimmer, and the idol of the boys who frequent the swimming district. Mr. Hansen has a conscience. He rises at 7, breakfasts, and works with Mr. Russell at 9. During the remainder of the morning he coaches with Prof. Lippitz, his coach, whom he has brought with him from the Opera House at Amsterdam. In the afternoon he studies more repertoire, and in the evening often attends the theater. He knows over 100 operas of many different schools and periods. He has had a university education, and he is fond of the Boston girls. What more could be asked of a tenor? Mr. Hansen should have unlimited success.

In spite of apprehension on the part of the architects, it now appears that if imperative a performance with all necessary fixings could be given this evening at the Opera House. All the lighting for the auditorium and the halls outside is in working order. The stage awaits the stage manager's command. The work of the decorators is practically at an end. Remains now but a few seats to be placed, carpets to be laid, curtains for the boxes and entrances, a sweeping, a few odds and ends, and the theater stands completed. To-day the first rehearsal with scenery and lighting effects will be held. O. D.

FREE LECTURE COURSES

Wagner the Subject of Two Board of Education Series

The Board of Education inaugurated a series of Sunday evening music lectures for adults, October 10, at Public School 83, No. 216 East One Hundred and Tenth street. The series began with a course of four lecture recitals on Wagner's "Music Dramas," by Mrs. Mary Hill Brown. The course is to be continued on alternate Sunday evenings and is illustrated with piano selections.

Another free lecture course under the auspices of the Board of Education is the Tuesday evening course of three lectures on the "Preliminary Study of Wagner's Music Drama," by Pearl Cleveland Wilson, in Riverdale Hall, Riverdale avenue and Two Hundred and Fortieth street.

TENOR TO SING IN HOME TOWN

Berrick von Norden to Appear in Recital in Providence

Berrick von Norden, tenor, who is now under the management of the Wolfsohn Musical Bureau, will, for the first time since he left college, appear in recital in his home town, Providence. Mr. von Norden sang there while on tour with Mme. Calvé, but has never given an entire recital, and his appearance therefore possesses more than ordinary interest for himself and his many Providence friends. He will sing in Memorial Hall.

WASHINGTON SYMPHONY DEEP IN REHEARSALS

Program for November Concert Arranged—Boston Opera Company to Spend Week at Capital

WASHINGTON, D. C., Oct. 19.—Under the musical direction of Herman C. Rakemann the Washington Symphony Orchestra has begun rehearsals for the coming season with a corps of fifty-two of the city's best musicians. The plan as mapped out by the board of directors is for the organization to give four concerts in November, January, February and March. Mr. Rakemann has been identified with musical circles of the capital city for many years.

From a financial viewpoint, the Washington Symphony Orchestra will work on a co-operative basis; that is, the public will be asked for its support in purchasing season tickets. In this way it is hoped a deeper personal interest will be taken in the organization. The tickets are placed within the limits of even small pocketbooks. Already the program for the first concert, which will take place on November 19 at the Columbia Theater, is being rehearsed, and it will include: "Overture—Hebrides," Mendelssohn; Grand Selections from "Madama Butterfly," Puccini; "Elegie" for strings, Busch, and "Swedish Coronation March," Loendsen. The soloist on this occasion will be Edna Sheely, soprano.

Much interest is being displayed in the announcement that Mary A. Cryder will present Blanche Marchesi at the Columbia Theater on November 10. Another musical event which Miss Cryder will bring to the capital city is the coming of the Boston Opera Company for a week late in March.

BY 'PHONE AND TELEGRAPH

J. E. Francke Used Heroic Measures in Booking Miss Wilson's Tour

On October 5, J. E. Francke entered into a contract with Flora Wilson, soprano, the daughter of the Secretary of Agriculture, for a concert tour to the Pacific Coast, and one of the conditions was that the tour was to start on October 29 in Des Moines, Ia. Mr. Francke was at his wits' end to know how to arrange this, but when Miss Wilson informed him to spare no expense he immediately thought of the two wonderful inventions, telegraphy and telephone, and inside of three hours he had dictated twenty-six telegrams and sent nine long-distance telephone messages.

On October 16 Mr. Francke placed in Miss Wilson's hand signed contracts for the following cities: October 29, Des Moines, Ia.; November 1, Nebraska City, Neb.; 2d, Maryville, Mo.; 3d, St. Joseph, Mo.; 4th, Topeka, Kan.; 5th, Lawrence, Kan.; 6th, Ottawa, Kan.; 8th, Fort Scott, Kan.; 9th, Clinton, Mo.; 10th, Sedalia, Mo.; 11th, Jefferson City, Mo.; 12th, Columbia, Mo.; 13th, Kirksville, Mo.; 15th, Oskaloosa, Ia.; 16th, Muscatine, Ia.; 17th, Davenport, Ia.; 18th, Creston, Ia.; 19th, Council Bluffs, Ia.; 20th, Lincoln, Neb.; 23d, Denver, Col.; 24th, Colorado Springs; 26th, Salt Lake City, Utah.

U. S. KERR IN SCRANTON

New York Basso Wins Great Success in Excellent Song Recital

SCRANTON, Oct. 17.—U. S. Kerr, basso cantante, assisted by S. W. Unger, of this city, pianist, gave a recital in the chapel of the Salem Reformed Church on October 6. The program contained "Kypris," Holmes; "Elegie," Massenet; "Kamrat," Korling; "My Star," Mrs. Beach; "Rolling Down to Rio," "A Ballad of Trees and the Master," Chadwick; "Singing to You," Kerr; "The Bony Fiddler," Hammond; Impromptu, Reinhold; "Furi bondo Spira i uento," Handel; "O, Thou Sublime Sweet Evening Star," Wagner; "Oeffnet ich die Herzensthur," Schütt; "Die Ehre Gottes," Beethoven; "Toreador" Song, Bizet.

There was a large audience in attendance and the appreciation of the listeners was shown by the close attention to the artists and the enthusiastic applause. Mr. Kerr demonstrated that he is a singer of great ability and in his rendition of the "Toreador" song from "Carmen" roused the audience to a high pitch of enthusiasm. His singing throughout the program gave evidence of excellent musicianship.

WELCOME FIEDLER AT FIRST CONCERT

Opening of Boston Season Marked by Demonstration for Popular Director

BOSTON, Oct. 16.—The Boston musical season of 1909-10 opened with the Symphony rehearsal and concert of last Friday afternoon and Saturday evening. In spite of the explicit edicts of the management toward the end of last season, the ladies wore much headgear, which was, if anything, more astounding than that formerly displayed. Mr. Fiedler was given a rousing welcome as he entered, a welcome which testified to the position which he made for himself last season as a man and as a conductor. Few leaders of late years have enjoyed in equal measure the personal approval of their audiences.

Beethoven's Overture, an uninspired piece, a revamping, for the most part, of Haydn's choicest platitudes, opened the program. As with everything on the list, it was given a brilliant performance. Perhaps Brahms's Second Symphony, which followed, and which should have opened the concert, was more brilliant than Johannes had thought it to have been, but it was certainly glorious and in consonance with the fine day outside.

Louise Homer sang a little known ballad of Saint-Saëns, after verses by Victor Hugo, "The Drummer's Betrothed," for contralto and orchestra; also Liszt's "Lorelei," Brahms's "Sapphic Ode," Schubert's "The Almighty." Saint-Saëns's ballad is worth hearing. The verses narrate the emotions of an unfortunate woman as she awaits the return of her betrothed from the wars; the warning given her by an old gypsy; her despair as the rank and file pass by—and one empty place.

The ballad provides some good opportunities for a skilful contralto to make her effect, and here Mme. Homer was as successful as in the song by Liszt that came later. The songs of Brahms and Schubert were given with orchestral accompaniments by Frederick Stock, of Chicago.

Some thrilling moments followed, when Mr. Fiedler gave a tremendous reading of Strauss's "Don Juan." That superb music, which surely welled up, hot from the heart, can rarely fail to strike an answering chord in the most indifferent hearer. It grips life with an intensity that is all but superhuman. There is the ebullient ardor, the magnificent effrontery of a superb soul; there is the raging pursuit of the unattainable, the undaunted defiance of fate, and after the last consuming climax it seems for the moment that no other composer ever penned such terrible measures as the dust and ashes of the conclusion.

The hall was filled with an extremely appreciative audience, and a more auspicious opening of the season would have been a difficult achievement. O. D.

Mme. Arral's Program for October 24

Mme. Blanche Arral, a newcomer so far as New York is concerned, but well known in Europe as an opera singer of fine attainments, is to make her metropolitan bow at Carnegie Hall Sunday afternoon, October 24. Mme. Arral will appear with the Volpe Symphony Orchestra, the program being as follows:

Overture, Anacreon, Cherubini, Volpe Symphony Orchestra; Air d'Ophélie, "Hamlet," Ambroise Thomas, Mme. Arral, with orchestra; Le Rouet d'Omphale, Saint-Saëns, Volpe Symphony Orchestra; (a) Voi che Sapete, Le Nozze de Figaro, Mozart, (b) Au Cour le Reine, Massenet, Mme. Arral, with orchestra; Second Suite, Peer Gynt, Grieg, Volpe Symphony Orchestra; Plus grande dans son obscurité, "Queen of Sheba," Gounod, Mme. Arral, with orchestra; Mignon, (a) Overture, (b) Romance, (c) Cantabile, (d) Gavotte, (e) Polacca, Ambroise Thomas, Mme. Arral, with orchestra.

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Mary Blair Funk, a well-known Harrisburg, Pa., singer, is in New York, studying with Mme. Beatrice Goldie.

Under auspices of the Heidelberg Conservatory of Music, Tiffin, O., a series of recitals by Florence Jubb, concert organist, was begun October 4.

Mrs. Shelby Jabine, the well-known musician of Little Rock, Ark., has been engaged as organist at the Second Baptist Church of that city.

Mme. Charlotte Maconda has been specially engaged to sing "The Messiah" with the Choral Society of Philadelphia, at Philadelphia, on December 27.

Pearl Brice, well known young violinist from the East, has started her work as an instructor of violin at the Wisconsin Conservatory of Music in Milwaukee.

Julia R. Waixel, the popular accompanist, has returned to New York after a Summer vacation spent in the West. Her new residence studio is No. 509 West 112th street.

Estelle Franklin Gray, a well-known California violinist, who lives in Oakland, will soon resume her studies in New York and accept several concert engagements here.

Among the artists to appear for the Atlanta, Ga., Musical Association this season are Tilly Koenen, the Sassard sisters, La Loie Fuller, Ferruccio Busoni and Dr. Ludwig Wüllner.

A newcomer in Cincinnati musical affairs is Louis Heermann, musical director of the German Stock Company there. Mr. Heermann comes from the Municipal Theater at Dusseldorf.

The Ionic Quartet of Baltimore, Mrs. Franz C. Bornschein, manager, gave a vocal concert at the Stafford Sunday evening. Instrumental music was rendered by John D. Farson's Orchestra.

Robert J. Winterbottom, organist of St. Luke's Chapel, in Hudson street, and formerly of St. John's, in Varick street, New York, gave a free organ recital Wednesday, October 14, in Trinity Church.

Ruth Benedict, piano pupil of Inez Rowe, acquitted herself with great credit at a recent recital given at her home in Alameda, Cal. Miss Benedict was assisted by Miss Rowe at second piano and James E. Rowe, violin.

Piano selections by Professor Harold A. Loring, director of music of the Orangeburg (S. C.) Collegiate Institute, marked the first recital given by the faculty of the institute's Conservatory of Music on Thursday, October 9.

A sympathetic and well pleased audience heard the dramatic recital given by Mme. Von Gomez and her pupils, assisted by Gerard Chatfield, pianist, at the Foy Auditorium, New Haven, on Wednesday evening of last week.

Guido Hocke-Casellotti, organist of St. Michael's Church, New Haven, and Mary Odrich, of Bridgeport, singer and pianist, were married last Thursday at Holy Rosary Church, New Haven, by Father Alussi, of St. Michael's Church.

Katherine Margaret Elizabeth Schnepel, pianist and vocalist, well known in the concert world, will be married October 19 to Edgar H. Bishop, at St. John's Lutheran Church, New York. Mr. Bishop is a wealthy Flatbush builder.

J. Warren Andrews, organist and choir-master of the Church of the Divine Paternity, has returned to New York from a Western recital tour. Mr. Andrews was assisted by Eleanor Atkinson at the concert he gave in Indianapolis.

A song recital will be given by Mme. Ogden-Crane next Saturday evening. The program will consist of twenty numbers. This recital marks the opening of the sea-

son in the Ogden-Crane Studios, Nos. 819 and 825 Carnegie Hall, New York.

Mrs. William Greenland, of Norwood, and Wilhelm Kraupner, of the Cincinnati Conservatory Piano Department, gave a joint recital recently in Carnegie Library, Cincinnati. Frances Moses, also of the Conservatory, accompanied Mrs. Greenland.

Particular local interest attached to the recent appearance of John Philip Sousa and his band in Cincinnati because Mr. Sousa had with him Florence Hardeman, a gold medal pupil of the Cincinnati College of Music. Miss Hardeman was given an ovation.

Mr. and Mrs. Charles Heaton, of Meriden, Conn., have issued invitations for the wedding of their daughter Anna Crane Heaton to Albert Huyler Hart, Wednesday afternoon, October 27. Mr. Hart is tenor soloist at St. Andrews' Episcopal Church, Meriden.

A new choir has been organized at the Madison Avenue Church, Baltimore, under the direction of Clara C. Groppe, organist and director. The members are Sarah Williams, soprano; Christine M. Schutz, contralto; Irvin Campbell, tenor, and Richard Fuller Fleet, basso.

In a recent concert of the Oakland Orpheus, under direction of Edwin Dunbar Crandall, the soloists were Estelle Franklin Gray, violinist, and Charles F. Bulotti, tenor. Miss Gray made her first appearance after a year's study in New York, and was warmly welcomed.

"Applause allowed" was announced on the program, and there was plenty of it forthcoming at the organ recital given by J. Warren Andrews, of New York, assisted by Emma Osgood, harpist, and the choir of the Presbyterian Church in Woodstock, Ill., Wednesday, October 6.

Mrs. Aubi Pearle-Meyer, wife of Professor Ernst C. Meyer, of the University of Wisconsin, has left Madison on an extended concert tour through the United States and Canada. Mrs. Meyer, who is an accomplished soprano, is traveling with the Central Grand Concert Company.

Roland Lord, son of Mr. and Mrs. Lord, of Poquonock, Conn., has accepted a position as organist of the Franklin Avenue Methodist Episcopal Church, of Cleveland. The Franklin Avenue is among the foremost churches in that city, with a seating capacity of about 2,000 persons.

The People's Chorus of Tacoma, Wash., has begun rehearsals under the direction of J. W. Lince of the sacred cantata, "Ruth," which is to be presented this year. Mr. Lince is a chorus conductor of much experience, having directed large choruses in Chicago and Eastern cities.

A. J. Drexel Biddle, society man and amateur pugilist, made his first public bow as a singer October 15, at a benefit for the Mexican flood sufferers in the Bellevue-Stratford, Philadelphia. The Mendelssohn Club also performed, and solos were rendered by Jennie E. Milson and William J. Baird.

Albert Feyl, tenor soloist of the First Presbyterian Church, Atlantic City, and Frank Scull, bass, were camping recently with the Morris Guards in the Adirondacks. The musical members of the Guards are rehearsing for their next comic opera, to be sung under the baton of Thomas J. Roberts.

Henry Winsauer, of the violin department of the Wisconsin Conservatory of Music in Milwaukee, is preparing for rehearsals in order to give an orchestra performance of Haydn's Symphony, No. 13, early in the coming Winter. Mr. Winsauer has gathered together an orchestra of twenty-five pieces.

Walter H. Hall, conductor of the Brooklyn Oratorio Society and organist of St. James's Church, Manhattan, is the director

of a department of the work lately announced at Columbia University. The college has arranged courses in church music, including instruction on the organ and choir training.

Antonin Blaha, the Philadelphia violinist, a favorite pupil of Sevcik, who has just been appointed to the faculty of the Sternberg School of Music, Philadelphia, has become the director of the Mendelssohn Symphony Orchestra which has been formed at the Broad Street Methodist Church, Camden, N. J.

Mrs. Carrie Jacobs Bond appeared recently in recital at the Park Congregational Church, St. Paul, and entertained with original songs and stories. The concert was one of five given in one week in St. Paul, Minneapolis, Faribault, River Falls and Northfield, under the management of Harriet A. Hale, of St. Paul.

Miss Cowley, daughter of Mr. and Mrs. A. M. P. Cowley, of St. Paul, will go to Europe next year to study with Ferruccio Busoni. Miss Cowley will take advantage of Busoni's visit to St. Paul in January to secure an audience with him. She is regarded as one of the most talented of the younger pianists in St. Paul.

The organ in Christ Lutheran Church, Brooklyn, which was entirely rebuilt along modern lines during the Summer, had a pleasant rechristening last Sunday, when H. S. Schweitzer, organist and choirmaster, gave the first of a series of fifteen-minute preludes to continue through the Winter at each Sunday evening service.

Tom Richards, the possessor of an excellent baritone voice, took the principal male part in "The Chocolate Soldier" Monday night at the Lyric Theater. Mr. Richards studied for four years in Paris, sang a number of years in English grand opera in New York, and created the part of Sharpless in "Madame Butterfly."

Edwin W. Glover's Piano School, in Cincinnati, opened this Fall with the largest enrollment in its history. This marks the fifteenth year of Mr. Glover's activity in Cincinnati. In addition to his school work, he is director of music at Cincinnati University, and musical director of the Orpheus Club and the Musical Art Society.

Under the directorship of Charlton Lewis Murphy and William Hatton Green, the West Chester, Pa., School of Music has started operation for the season. Piano instruction in the Leschetizky method is given by Mr. Green, who is also director of the Leschetizky School of Piano Playing, No. 1714 Chestnut street, Philadelphia.

Graduates of the Wisconsin Conservatory of Music have been opening classes for musical instruction at various points in Wisconsin of late. G. E. Mack, of Racine, Wis., a graduate of the conservatory and of the Summer school of Northwestern University, Chicago, has organized a class for vocal and instrumental instruction at Union Grove, Wis.

The first Sunday in October marked the beginning of the ninth year of A. E. Weeden's work as organist and choirmaster of the Ascension P. E. Church, Atlantic City. Mr. Weeden has been successful not only in the choir work, but in giving concerts, minstrel and operatic productions, with his choir as nucleus. His piano, voice and organ classes are large.

A faculty concert was given last Saturday at the School of Music of the Maryland College for Women, Lutherville, Md. The participants in piano were Richard B. Meyer, Katherine Dosh, Robert Paul and Howard R. Thatcher, who also gave violin selections. A. Lee Jones, tenor, sang selections from Schubert and Bohm. Howard R. Thatcher is director of the music department.

William M. Jenkins, organist of the Second Presbyterian Church, St. Louis, gave the opening organ recital on the large new organ installed recently in the First M. E. Church, De Kalb, Ill. Mr. Jenkins has a faculty of bringing out the individual solo stops of a pipe organ to great advantage, and is called upon to open a great many instruments of different builders throughout the country.

Professor W. A. Metzner, one of the most talented musicians of Dayton, has been secured as director of the Dayton Glee Club, the only organization of its kind in that part of Ohio. Under his direction the club will give a series of concerts during the Winter. The first will be given about the first of November, when the "Viking's Farewell" and the "Cornish

March Song" will probably be features of the program.

Fannie McCormick, a young contralto, and a former student in the Cincinnati College of Music, under the tutelage of Lino Mattioli, has been engaged as teacher of voice in a newly established school of music in Owensboro, Ky. Gertie Sims, another college student, has been engaged to teach at the Blackstone Female Institution in Virginia.

Carl G. Schmidt, in announcing the Brooklyn Institute's sight-singing classes, which the organist of the New York Avenue M. E. Church will conduct in the art room of the Brooklyn Academy of Music, states his purpose "to carry on a people's class in sight-singing, the rudiments of music and the elements of voice culture." These classes are formed along the lines of the sight-singing classes that Frank Damrosch founded in Manhattan.

With the aim of increasing student interest at the University of Wisconsin in the sale of the official song book of the university, the University of Wisconsin Club at Chicago has offered prizes for songs in a new edition to be issued. A. E. Van Hagen, chairman of the song book committee of the Chicago organization, has written that two prizes, one for \$50 and one for \$25, will be offered to former students of the University of Wisconsin for the best songs.

On October 26, in Cincinnati, the College of Music will present Joseph O'Meara, reader and actor, in an evening of readings and characterizations, assisted by Louis Victor Saar, pianist. This will be the first faculty event of the season, and Messrs. O'Meara and Saar have prepared some excellent novelties to be given in melologue style. The melologue numbers will include "A Funeral" by K. Ujejski-Chopin; "At the Inn," by the same author, and "The Raven," by Poe-Heinrich.

The theory department of the Cincinnati College of Music has developed some clever composers, and in this year's classes especially more than the average number of promising students have been revealed. Gustav Luders, of light opera fame, and a number of others whose names are prominent for their efforts in composition, have been trained by Louis Saar, principal of the department. Mme. Schuman-Heink presented two of Mr. Saar's songs, "Gebet" and "Im Arm der Liebe," at her Cincinnati recital October 13.

Citizens of York, Pa., have been appealed to for support by the Board of Governors of the York Oratorio Society, and the question of whether the society will continue its concerts this season will depend upon the response. The last two seasons were not financially successful, and President A. B. Farquhar and the board decided that the expense of the concerts must be guaranteed this year before any contracts would be entered into. If the concerts are held, Laura L. Coombs, the soprano, will be asked to be a soloist.

The Italian Grand Opera Company, which during September performed at the Academy of Music, and which failed three weeks ago, has been reorganized under the management of A. Gagarozzy, and will, within a month, it is expected, be sent on a tour of the country. With two or three exceptions, the company that played at the Academy will be intact, and there will be, in addition, a new dramatic soprano and a new dramatic tenor. It is understood that Mr. Angelini will conduct the orchestra.

The German United Singers of Baltimore have elected the following officers: Henry Thomas, president; Henry L. Wienefeld, first vice-president; Otto Brueggemann, second vice-president; Herman Micklich, treasurer; G. W. Issbruecker, financial secretary; George Himmelleber, recording secretary. The music committee is composed of Max Walther, Charles Neu, Albert A. Mogge, William Mattheiss and Henry Mergehenn. Theodore Hemberger is musical director. The United Singers comprise ten musical organizations, with about 450 active and 2,000 passive members.

An organ recital was given in the First Congregational Church in Guilford, Conn., Monday evening, by Leon Percival Beckwith, organist of the church, assisted by E. Le Roy Bartholomew, baritone. Mr. Beckwith played Knabel's Concert Fantasia on "Il Trovatore," Dudley Buck's "At Evening," Arthur Bird's Oriental Sketch in C Minor, Alfred Hollins's Spring Song, Grieg's "Solvejg's Song," Handel's Largo from "Xerxes," Lemare's Andantino in D Flat, Scotson Clark's "Chorus of Angels," Aloys Klein's "Meditation," Rachmaninoff's Prelude in C Sharp Minor and Edmonstone Duncan's March in B Flat.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Arral, Mme. Blanche—New York, Carnegie Hall, Oct. 24.
Bispham, David—Pittsburg, Oct. 29.
Blauvelt, Lillian—Newark, Nov. 3; New York, Nov. 7.
Bloomfield-Zeissler, Mme.—Chicago, Oct. 31.
Bond, Carrie Jacobs—Fargo, N. D., Oct. 25; Bismarck, N. D., Oct. 29.
Bos, Coenraad V.—Boston, Oct. 27; Milwaukee, Nov. 15.
Carre, George—Ames, Ia., Oct. 23; St. Louis, Mo., Oct. 24; Cape Gerardeau, Mo., Oct. 25; Warrensburg, Mo., Oct. 26; Kirksville, Mo., Oct. 27.
Carreño, Mme. Teresa—Brooklyn, N. Y., Nov. 3.
Chase, Mary Wood—Boulder, Colo., Nov. 3; Wichita, Kan., Nov. 8; Aberdeen, S. D., Nov. 15.
Darbyshire, Charles—Charleston, S. C., Oct. 26, 27, 28; Greensboro, N. C., Oct. 29; Norfolk, Va., Oct. 30.
De Sellem, Elaine—Chicago, Nov. 8.
De Vole, Alfred—Brooklyn, N. Y., Nov. 11.
Duncan, Isidore—Chicago, Oct. 24; St. Louis, Oct. 26; Cincinnati, Oct. 28; Columbus, Oct. 29; Philadelphia, Nov. 1; Boston, Nov. 4; Brooklyn, N. Y., Nov. 6; New York, Nov. 9, Nov. 16; Boston, Nov. 17.
Elson, Louis C.—(Lecture Recital) Brooklyn, N. Y., Nov. 11.
Elwyn, Myrtle—Oxford, O., Nov. 8; Philadelphia, Nov. 10; Pittsburg, Nov. 12.
Farrar, Geraldine—Chicago, Oct. 24; Milwaukee, Oct. 26; Providence, R. I., Oct. 29.
Figué, Carl—Brooklyn (lecture recitals), Oct. 26, Nov. 2.
Foerster, Anton—Chicago, Oct. 28.
Fremstad, Olive—Milwaukee, Nov. 4; Chicago, Nov. 7.
Gadski, Mme. Johanna—Toronto, Oct. 25.
Gilbert, Charles—Brooklyn, N. Y., Nov. 12.
Guckenberger, Margaret, Gerry—Rosindale, Mass., Oct. 26; Dedham, Mass., Nov. 16.
Gunster, Frederick—Brooklyn, N. Y., Nov. 1, Nov. 4; New York, Nov. 7.
Hamlin, George—Hartford, Oct. 24; Chicago, Oct. 31.
Hastings, Frederick—Boston, Nov. 2.
Hindemyer, Harvey—Philadelphia, Nov. 3.
Homer, Mme. Louise—Hartford, Oct. 24.
Jomelli, Mme. Jeanne—Victoria, B. C., Oct. 25; Vancouver, B. C., Oct. 26; Tacoma, Wash., Oct. 27; Portland, Me., Oct. 28; Los Angeles, Nov. 12.
Kellerman, Marcus—New York, Nov. 7.
Koene, Tilly—New York, Mendelssohn Hall, Oct. 25; Boston, Oct. 27; Chicago, Oct. 30; New Orleans, Nov. 12.
Kreisler, Fritz—New York, Oct. 23; Boston, Oct. 25, Nov. 5, 15.
Kuzdo, Victor—Meriden, Conn., Oct. 27.

La Farge, Frank—Indianapolis, Oct. 27.
Letz, Hans—New York, Mendelssohn Hall, Nov. 3.
Maconda, Mme.—Hartford, Oct. 24.
Martin, Riccardo—Chicago, Oct. 31.
Mason, Daniel Gregory—Brooklyn, N. Y., Nov. 12, 19 (lecture recitals).
Mérö, Yolanda—New York, Carnegie Hall, Nov. 3.
Merritt-Cochrane, Alice—Minneapolis, Nov. 19.
Michalek, Bohumil—Chicago, Nov. 3.
Miller, Christine—Clarksburg, W. Va., Oct. 26; Cleveland, Nov. 2.
Nielsen, Alice—Denver, Oct. 28.
Nordica, Mme.—Brooklyn, Nov. 17.
Olitzka, Rosa—Danville, Ill., Nov. 2.
Powell, Maud—Hartford, Oct. 24; Chicago, Nov. 5.
Rachmaninoff, Sergei—New York, Nov. 13 and 20.
Richolson, Edna—Clinton, Iowa, Oct. 23; Moline, Ill., Oct. 25; Davenport, Iowa, Oct. 26; Muscatine, Iowa, Oct. 27; Galesburg, Oct. 28; Monmouth, Ill., Oct. 29; Kewanee, Ill., Oct. 30; La Salle, Ill., Oct. 31.
Rogers, Francis—Indianapolis, Oct. 27.
Scotti, Antonio—Chicago, Oct. 24; Denver, Oct. 28.
Samaroff, Mme. Olga—Milwaukee, Oct. 26; Providence, R. I., Oct. 29.
Schumann-Heink, Mme.—Philadelphia, Oct. 28; New York, Nov. 6.
Semrich, Mme.—Cincinnati, Oct. 21; Indianapolis, Oct. 27; Brooklyn, N. Y., Nov. 17.
Spencer, Janet—New York, Nov. 4.
Stojowski, Sigismond—Stamford, Conn., Nov. 2.
Thompson, Edith—Brooklyn, N. Y., Oct. 28.
Waterous, Herbert—Meriden, Conn., Oct. 27.
Wells, John Barnes—Newark, Oct. 23; Englewood, Oct. 27; Dover, Oct. 29; New Brunswick, Nov. 3; Perth Amboy, Nov. 4.
Werrenrath, Reinold—Brooklyn, Oct. 24; New York, Oct. 26 and 28.
Witherspoon, Herbert—Columbus, O., Oct. 26; Denver, Oct. 30.
Wüllner, Dr. Ludwig—Boston, Oct. 27; Chicago, Oct. 31; Springfield, Mass., Nov. 5 and 6; Milwaukee, Nov. 15.
Zukowsky, Alexander—Chicago, Nov. 7.

Orchestras, Quartets, Choruses, Etc.

Boston Symphony Orchestra—Boston, Oct. 23, 30; Nov. 6 (matinee); New York, Nov. 11; Brooklyn, N. Y., Nov. 12; New York, Nov. 13; Boston, Nov. 20.
Herbert Orchestra—New York, Oct. 24, 31; Nov. 7, 14, 21, 28.
Hess-Schroeder Quartet—Boston, Oct. 25 and 28; Nov. 16.
Kneisel Quartet—Brooklyn, N. Y., Oct. 28; Philadelphia, Nov. 15; New York (Mendelssohn Hall), Nov. 23.
Los Angeles Symphony Orchestra—Los Angeles, Nov. 12.
Philharmonic Society—New York (Carnegie Hall), Nov. 4; New York, Carnegie Hall (matinee), Nov. 5, Nov. 10; New Orleans, Nov. 12; New York (Carnegie Hall), Nov. 25.
Philharmonic Trio—Brooklyn, N. Y. (Academy of Music), Nov. 20.
Pittsburg Festival Orchestra—Pittsburg, Oct. 29.
Pittsburg Orchestra—Pittsburg, Nov. 5 and 12.
Russian Symphony Society—Charlotte, N. C., Oct. 25; Charleston, Oct. 26, 27 and 28; Greensboro, N. C., Oct. 29; Norfolk, Va., Oct. 30; New York, Nov. 3 and 4; Springfield, Mass., Nov. 5 and 6; Hartford, Conn., Nov. 7; New York, Nov. 8.
Seattle Symphony Orchestra—Seattle, Oct. 24, Nov. 19, Dec. 1.
Symphony Society of New York—Chicago, Oct. 24; St. Louis, Oct. 26; Cincinnati, Oct. 28; Columbus, Oct. 29; Philadelphia, Nov. 1; Boston, Nov. 4; Brooklyn, N. Y., Nov. 5; New York (New Theatre), Nov. 7, 14; New York (Metropolitan Opera House), Nov. 9; Carnegie Hall, Nov. 16; Boston, Nov. 17; New York (New Theatre), Nov. 21.
Toronto Symphony Orchestra—Toronto, Oct. 25.
Thomas Orchestra—Detroit, Oct. 26; Chicago, Nov. 5.
Volpe Symphony Orchestra—New York (Carnegie Hall), Oct. 24.
Young People's Symphony—Brooklyn, N. Y., Nov. 6.

BACH LECTURE IN COLUMBUS

Ella May Smith's Entertaining Address
 —The Schumann-Heink Concert

COLUMBUS, O., Oct. 17.—A very interesting program of music was given last Friday in the United Commercial Travelers' Hall by members of the Olla Podrida Club and Ella May Smith and her piano pupil, Frances Marie Fisher. Mrs. Smith's address on Bach was illustrated by Miss Fisher. Mrs. Neil Fravel sang several numbers. Next Friday afternoon Mrs. Smith will address the Research Club of Patascala, O. This week is marked by the coming of Schumann-Heink to Memorial Hall, Thursday, with the Männerchor Society. Marion Littlefield is at Keith's Theater, and Mrs. Mills and Stanley Crooks will give an organ and song recital on Friday. This afternoon Arthur Kellogg will give a recital—violin, piano and song—at the Y. M. C. A. Clara Michel will play his accompaniments. On October 25 the Cambrian National Glee Singers will give a concert in Memorial Hall. Isidora Duncan, with the New York Symphony, will come on the 29th, and on the 31st Frederick Neddermeyer and his band will begin the season of Sunday concerts. Friday evening, November 12, is the date for the Gogorza concert, and Thanksgiving Day for Pepito Arriola, the Spanish

boy pianist. Alice Nielsen has been engaged for later in the season, and negotiations are being made with the manager of Geraldine Farrar.

Thomas S. Callis has gone from the King Avenue Methodist Church to the German Lutheran as organist, and Mrs. J. A. Swan has planned her programs for the praise services at the First Methodist. In December "The Messiah" will be given, in February "Elijah," and at Easter "The Light of the World." H. B. S.

STAGE MANAGER ROZE A MAN OF MANY TALENTS

Boston Opera Company Official Is Composer and Conductor, Besides an Experienced Actor

BOSTON, Oct. 18.—One of the many interesting figures connected with the Boston Opera Company is Raymond Roze, who has the official title of stage manager, and who is not only assistant to Sig. Menotti, the régisseur général, but who also has duties which bring into play the many abilities of a strikingly versatile man. Mr. Roze is a son of Marie Roze, who in her day was one of the great operatic stars and who is remembered in America as having been brought over to this country by the late Colonel Mapleson and who appeared here during several seasons.

Mr. Roze is instructor of the operatic class in acting, facial expression and the dramatic coloring of the voice. He brings to his teachings the advantage of personal experience on the stage as an actor. But Mr. Roze has not confined his attention to acting alone in the past; he has given much attention to composition and to musical directing. As director to Sir Herbert Beerbohm Tree and the late Sir Henry Irving in His Majesty's Theater and the Lyceum Theater, London, covering a period of from seven to eight years, Mr. Roze demonstrated his great interest and untiring attention to this department of musical work. His ability as a conductor received recognition in a series of festival concerts which he was asked to conduct personally. These concerts were equally an appreciation of his ability as a composer, for a festival concert in Europe for a composer means one in which half of the program at least is made up of the director's own compositions. Two festival concerts were given at Dieppe and one at Monte Carlo. At the latter the entire Monte Carlo orchestra of 120 men and the operatic chorus took part. Another festival concert was given at Aix la Baines.

When Mr. Roze was graduated from the Brussels Conservatory of Music he was awarded the first prize with honors. As a composer Mr. Roze has produced incidental music for ten Shakesperian productions. He has just completed an opera entitled "Jeanne d'Arc," which has been placed on the list of productions to be given by the La Scala Opera in Milan during the season of 1910-11. He is now at work on a second opera, which will be known as "Anthony and Cleopatra." D. L. L.

"BOY WONDERS" IN CONCERT

Louis Siegel and Francis Hendriks
 Score an Indiana Success

BRAZIL, IND., Oct. 15.—Louis Siegel, violinist, and Francis Hendriks, pianist, American boys who are making a success in concert here, were heard in recital at the Sourwine Theater in this city on Wednesday evening. Mr. Siegel, whose former home was in Brazil, has just returned from Europe, where he studied in the Royal Conservatory at Liege, Belgium. His progress was such that at fourteen he received first prize and at sixteen was graduated with gold medal honors from the instruction of Ovide Musin. Later he spent four years with Ysaye, and has since toured in Ger-

many, France, Belgium, Holland and Italy, having played before the court of Princess Louise in Brussels. In America he has been associated with the Anton Hekking Trio.

Mr. Hendricks studied pianoforte with the eminent Leopold Godowsky, theory with Hugo Kaun in Berlin, and has been doing concert work since he was six years old. In addition to his success in concert work, his compositions are being favorably received. In all probability Frank Le Forge was the first to give recognition to his piano compositions in America. Mr. Hendricks is a native of Denver.

The theater was almost filled, and the reception of the former Brazil youth amounted to an ovation. His playing surpassed expectations. G. R. E.

Fischers on Their Way Home

ST. PAUL, Oct. 16.—Mr. and Mrs. Carlo Fischer have been attending a music festival in Liverpool. "Heard 'Salome' before leaving Frankfurt," writes Mr. Fischer, with post-card brevity; "it was gruesome. We return to Frankfurt Thursday, September 29, for two more weeks of music (concerts and opera), and then hurrah for home October 16, from Rotterdam. We are homesick." In their Summer tour the Fischers touched the high places, musically, lingered in Munich, Frankfurt, Berlin, Vienna and wherever great music was to be heard.

LEADING ARTICLES IN THE

MUSICIAN

for November are:

The Interpretation of Songs, *Teresa Del Riego*; Theoretical Knowledge Applied to Practice, *Jaroslav de Zielinski*; The Traditional, Scientific, and the Ideal Aspects of Pianoforte Playing and Teaching, *Gustav L. Becker*; How to Use a Music Library, *O. G. Sonneck*; Reconstructing the Hand, *Harriette Brower*; Breithaupt and the "Natural Piano Technique," *Florence Leonard*; How to give the "Peer Gynt" Music with the Poem, *Helena Maguire*; Important Dates in Political and Musical History, *Guy A. Ourand*.

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